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THE
FINE ARTS

QUARTERLY REVIEW.

VOL. III.

OCT., 1864—JAN., 1865.

"The Fine Arts have so important an influence upon the development of the mind and the feeling of a people, and are so generally taken as the type of the degree and character of that development, that it is on the fragments of works of art, come down to us from bygone nations, that we are wont to form an estimate of the state of their civilization, manners, customs, and religion."—*The Prince Consort's Speeches*, p. 115.

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FINE ARTS

GOVERNMENT
H. H. H.

ALBERT EDWARD

PRINCE OF WALES, K.C.

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JOHN CHILDS AND SON, PRINTERS.

TO
H. R. H.
ALBERT EDWARD,
PRINCE OF WALES, K.G.,
THIS VOLUME
IS WITH THE HIGHEST RESPECT DEDICATED
BY
HIS ROYAL HIGHNESS'S MOST DUTIFUL
AND MOST DEVOTED SERVANT
THE EDITOR.

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LANDSCAPE FROM "ATALA."

THE FINE ARTS

QUARTERLY REVIEW.

OCTOBER, 1864.

GUSTAVE DORÉ.

By PHILIP GILBERT HAMERTON, ESQ.

PART I.

THE great number of designs on the study of which this article is founded had so heavily encumbered it with references and parenthetic descriptions that, in its first form, it was unreadable. With a view, therefore, to the convenience of the reader, all criticisms of particular designs are put together in the form of notes, which will form a separate article. These notes will be a guide to Doré's most characteristic wood-cuts. His oil pictures, being few in number, are spoken of in the text, in which also we shall attempt a general estimate of his genius.

When a writer on art is at the same time practically a painter, or trying to become one, he is likely to incur the imputation of having blamed others for artistic deficiencies which may be easily discovered in his own works, and may be represented as unpardonably severe upon his fellow-artists, for faults which he himself has to an equal degree, but of which, in his

own case, the blindness of personal vanity renders him absurdly unconscious. To criticisms of this *tu quoque* kind, I beg leave to oppose the following observations, especially necessary in this place, because, with all my admiration for Doré, I shall have to say some hard things of him.

When a painter criticises the work of another painter there is not necessarily on his part any assumption of practical superiority to the painter he criticises. A criticism ought to be a positive statement of what the writer believes to be true of the man or thing criticised, quite independently of the writer's own consciousness of personal merit or defect. If the foolish *tu quoque* argument were admitted there would be an end to all instructive criticism. So far is it from being reasonable to say that a painter should not blame another painter for faults which are also his own, that it is the very consciousness of particular defects in ourselves which makes us most alive to the same defects in others. A man who has made many failures, and constantly inquired into their causes, becomes at last keen to detect the secret sources of error and manifold possibilities of wrong. Our little successes do but gratify and delight us, our failures make us look and think.*

As we become acquainted with the works of great artists nothing strikes us more than the extreme difference between them in point of productiveness. It seems as if time itself were elastic, as if a year to one man were not at all the same space of time which it is to another. And, indeed, there can be no doubt that nervous and intellectual action is much more rapid in some organizations than in others, that some naturally produce much and fast, others little and slowly, and this quite independently of mere industry. But although familiar with this fact about production, and, therefore, little disposed to wonder either at the abundance or the scarcity of any artist's works, I confess that Gustave Doré passes the utmost limits which I had supposed

* I have but one law of conduct in criticism, which is to judge others exactly as I desire to be judged myself, that is, neither with indulgence nor prejudiced harshness, but with *severity* (in its true sense), stating qualities and defects with equal force.

possible. In the review of the Salon of 1863 I said that Doré's published designs might already be "counted by thousands," and then somewhat hesitatingly added, "perhaps even by tens of thousands." I let the sentence go, for the "perhaps" saved me the responsibility of a definite assertion. But there was no "perhaps" needed, the works of Gustave Doré *can* be counted by tens of thousands.

One day, being in his studio, I asked him how many drawings he had published. He said he did not know, and there would have let the subject drop, but as I asked again whether any attempt had been made to count them, he acknowledged that in the month of May, 1862, one of his friends had taken the trouble to attempt an estimate. That friend counted up to forty-four thousand.

Now if Doré were eighty years old this would not be so astonishing, but he was born in 1833. And it is only fair, in reviewing his work, to consider this prodigious productiveness. It is not to be expected that Gustave Doré should draw every one of fifty thousand illustrations with the delicate care which artists may give who produce numerically the hundredth part of his work. Mulready died lately, after what may be considered a completed life. His drawing was more accurate than Doré's, his colour more delicate and luminous, but he scarcely realized a dozen original ideas, and those were by no means profound ones. The original ideas in Doré's works are numberless and brilliant; they are not merely objects of technical criticism and curiosity, they constitute a splendid intellectual revelation. Would it not then be unfair to judge each separate work of Doré by the severe standard we may properly apply to such confessedly careful productions as Mulready's?

The first condition of large productiveness is entire liberty from all restraints of accuracy. No man *can* work accurately at high speed. Our greatest producer, Turner, scorned accuracy altogether, and gave the reins freely to imagination. And it will be found, generally, that the greatest producers are inventors, not copyists of nature, and that even in the degree of representative imitation they allow themselves they are by no

means faultless. Turner's work, so vast in range, so deep and delicate in feeling, will not bear the rigid criticism which would be rightly applied to laboured topography, and Doré's inconceivable fecundity is necessarily accompanied by many errors and ignorances which it needs little power of criticism to discover, but which, in his case, the profoundest critic would be the first to forgive.

But not only for their fecundity do artists like Doré deserve our indulgence, they merit it still more because their work, whatever its defects, is done always from *knowledge*. The difference between Ingres painfully elaborating muscles from the living model, and Doré inventing multitudes of beings out of his own head, is the difference between the operation of observant industry and the expression of knowledge thoroughly possessed and assimilated. There are various degrees of difficulty in art occasioned by the more or less absolute necessity for self-reliance. The common practice (recommended by Mr Harding) of drawing objects from memory that you have previously drawn from nature is comparatively easy, because then the memory holds the *drawing* (impressed upon it previously by the labour of doing it from nature), and the artist drawing, as he fancies, nature from memory, is in reality merely doing a piece of pure copyism of art, and that his own art, copying his own drawing just as if he had it before him. The sort of work Doré does is very different from this, he draws compositions at once on the wood that he has never drawn before, and that requires real knowledge. If the reader is able to draw, let him take a piece of paper and try to represent something that he has only seen, not previously drawn from nature, and he will rise from the attempt with quite a new feeling of respect for men of great retentive and inventive capacity. Doré told me that he had trained his memory purposely, and in his walks or travels habitually looked at things to learn them off (as Robert Houdin and his son did for a different purpose), drawing them afterwards in the house. The beginning and end of much art (especially landscape) being this kind of memory, I dwell upon Doré's experience in this respect. He told me how he had

discovered a way of dissecting a subject by division and subdivision, so as to lay it all by in good order and find the details, when he wanted them, in their right places. By long practice of this kind he can carry away with him a wonderful quantity of facts, and has even tested his memory by a contest with a photographic apparatus, a friend of his photographing a cathedral, Doré *looking* at it, and drawing it afterwards at home whilst his friend developed the photograph. On comparing the two, drawing and photograph, it appeared (much to the astonishment of the photographer) that Doré had omitted no detail of importance, a few minor inaccuracies being alone discoverable. Doré believes that the artistic faculty of memory admits of almost indefinite cultivation, but argues that *observation must be systematic*. In learning off his cathedral he began with the great proportions of masses of masonry, then saw the proportions of spaces occupied by windows, arcades, &c., and these once quite surely mastered, it became easy to remember the details, having already the places to put them in.*

Although Doré resorts habitually to the commonest artifices of traditional composition, and although poor and weak passages occur very often, the most striking quality of his mind is that teeming with concrete images of unseen things, which constitutes the true gift of artistic imagination. He has drawn enough by this time to afford positive evidence of the extraordinary fertility and versatility of this great power of his. Evidence, I say, of fertility and versatility, but the abundance of a secretion, either bodily or mental, is not of itself any proof of

* For work of this kind many sciences help artists, and ought to be at least partially acquired by them. I defy anybody to draw a cathedral from memory who is ignorant of Gothic architecture; whereas a knowledge of architecture and its technical language would wonderfully help the safe packing away of parts, and prevent confusion and fallacy. We have a peculiar difficulty in remembering anything until we know its name. We may therefore help the memory by learning the

names of all the objects we have to draw, and even the names of their parts, with definitions of their principal characteristics. The sciences of architecture, anatomy, botany, geology, meteorology, and ship-building, may spare many blunders to painters who work from memory. Of course a painter should only take *what he wants* of each of these sciences, and not burden his mind with minutiae which would be of no use to him.

its strength. There are imaginations which produce little, but that little potent as pure alcohol; there are others which gush like wells, but their produce is cold, and thin, and watery. Now and then nature lays a deep reservoir in some new human soul, and out of it comes something both fiery as alcohol and abundant as water. Many intellects are inexhaustible fountains of the valueless, that of Doré is like a rich, fierce jet of petroleum.

But these are mere phrases. To understand the true character of any workman's mind, we must study the work itself, and go far into detail, resting in vague generalities as short a time as may be. There is a kind of criticism which floats pleasantly on the surface of an artist's mind, like an angler on the surface of a lake; there is another kind which undertakes to measure its whole superficies and fathom its depth everywhere. The first is very easy and pleasant, but of slight use. The second requires labour from the critic and patience in the reader, but its results have a certain weight and authority, as so much added to a great survey. These pages are merely an excursion over the ground to be afterwards examined in the notes.

Doré's imagination is full of curious contrasts. He has a great passion for the horrible, being as ferocious as a healthy boy five years old (which, except a tiger, is by his instincts the most cruel of all animals), and his imagination quite revels in every possible sort of horror and pain, adding to it whatever augmentation his own ingenuity can devise. In his combats severed heads and limbs fly about in the air like tennis-balls. Skulls and skeletons are as plentiful as in a charnel-house; disease as common and familiar as in an hospital. His puppets do mad work. They thrust with lances, they hew with swords, they hang and are hanged, they poison and are poisoned, they burn, they put to torture, they fight furiously in battle, driving whole squadrons over precipices, crushing massed battalions under rolling rocks and falling walls. They impale, they transfix man and horse, lover and mistress, with mighty thrusts of spear. They stab in secret, they throw themselves on rapier-points. They live in bloodshed, and they die in agony.

And when at last, weary of scattering himself in ephemeral newspaper illustrations, and sketches of all manner of subjects in cheap novels, travels, and histories, in which, it may be presumed, he took little other interest than what the mere pay might afford (which interest for the production of good art is most insufficient), when at last the time in his life had come, as he thought and felt, when something worthy of him must be done, and published at whatever risk, and he resolved to issue a great work at his own cost, and stake a large sum of money and much labour on that hazard, what literary masterpiece did he select as most in harmony with his own genius and best fitted to exhibit his own power in its fullest energy? He selected a famous poem, immortal by reason of its intensely genuine imaginative character as a true *vision*, a narrative of things actually *seen* by the mental eye of the narrator, but a poem which is at the same time the most cruel, the most ferocious, the most diabolical in the whole range of the world's literature. He chose the *INFERNO* of Dante, a poem full of intolerable torture, and only lighted here and there by some faint gleams of human tenderness to prove that the poet was not quite a demon after all, but human yet, notwithstanding his fierce creed. And even the human instinct of pity is rebuked as sinful, and Dante himself tells us how with his own hands he did a little of the demon's work, tearing the hair from a head fastened in ice, so that another condemned soul called out "*Che hai tu, Bocca? qual diavol ti tocca?*" The *diàvolo* was Dante himself.

Through all these realms of torture Doré leads us pitilessly, sparing our nerves never. This horror shall you see with me, and these endless torments, O gentle dames of Paris, and you most elegant *Messieurs*, lovers of pleasure, incredulous of hell! Whether the illustrator of Dante believes as Dante did in the reality of these torments is, of course, questionable, such believers being rare in contemporary France; but it is certain that he has absolutely submitted himself for the time to Dante's power, and believed poetically, as every true actor believes in Hamlet or King Lear. For a time, at least, the Dantesque

damnations have been realities to Doré. We see Francesca of Rimini floating naked with her lover in the gloom of hell's foul atmosphere, her limbs drawn or stretched in pain, her sad face weary with its unending anguish, dark drops oozing still from the unhealed wound between her breasts. We see the lovers of good living, a naked crowd, chilled and shivering under cold, perpetual rain. And if any Protestants care to know what sort of punishment hell has in reserve for them, Dante has described and Doré pictured it. Heretics, it would seem, are to be buried in burning sepulchres with the stones cast aside, so that out of their deep furnaces rise endless wails. Has the reader ever seen in the wards of an hospital a man worn haggard with some hopeless malady, lifting himself half-naked from his bed to be examined by the surgeons on their morning round, his face full of the anguish of the effort, his sunken eyes gazing despairingly on the grave faces that he sees? So rises Farinata from his furnace-tomb, veins and muscles starting all over his weary body, breast heaving, head thrown back, steadying himself with weak fingers on the edge of his grave, whilst he looks on the two laurelled visitors who are come to behold his torment. Pleasant are the woods of England, and musical is the crashing of the branches as we merrily break through them after game, but what if the trees could feel? These trees of Dante's suffer, and when he breaks a little twig it is like breaking and pulling off a living finger, so that the poor tree cries aloud, "Why dost thou break me?" The attitudes of the suffering trees are piteous to see, stiffened torture that has not even the relief of movement, and there are hideous harpies whose business it is to feed on them, and hurt them always, and damned men crash through their bleeding branches, hunted by fierce hounds of hell. Not unpleasant either is plenteous English rain that clergymen pray for in village churches, and which makes our island green; but Dante's rain is thickly dropping liquid fire, such as fell not long ago from a spouting fountain of flaming petroleum, by the Delaware, on the heads of a hundred men. These, being on God's earth, are either dead or cured by this time, but in the Dantesque realm the petroleum drops for ever, a great shower-

bath of burning, on naked victims who howl and writhe under it eternally. Next we have men whipped by fiends, and poor Thais steeped in filth (most painful to a Grecian beauty proud of her dainty body). Then a region dotted all over with little narrow hot pits each with a man in it, head downwards, bare legs out, however, kicking about with pain, the very toes twisted with torture. Fiends hold a sinner at the end of their forks, and dip him in molten pitch as a Chandler dips candles in tallow. A man is nailed to the earth through his hands and feet. A crowd of men struggle frantically with serpents. Mahomet and others are hewn with swords, their wounds gaping. Bertrand de Born, decapitated, holds, his head in his hand. Another sits on the ground with his legs amputated, the stumps, of course, turned to the spectator.

At last Dante, having invented all the torture he could by means of heat, has recourse to cold, and thinks ice might cause pain enough, if only men's heads were fixed in it very tight. So we have a frozen lake dotted over with men's heads, held in it firmly as ice holds stones. A hard fate, truly, but a little augmentation of its cruelty is yet possible,—a face so fixed might very easily be kicked, so Dante strikes one poor visage with his foot, but is not quite positively sure whether he intended it or not.

“*passeggiando tra le teste
Forte percossi'l piè nel viso ad una.*”

And then comes the merciful passage already alluded to, where Dante pulls the hair from the head of the man he has just hit in the face. This last bit, the most abominable in the book (except one*), Gustave Doré illustrates with much satisfac-

* Some admirers of Dante may be angry with me for speaking of him in this tone, but what have they to say to his treatment of Alberigo? Alberigo had his eyes fastened up with frozen tears, and piteously implored Dante to remove the ice, and so relieve him. Dante, in reply, solemnly promised to do so, on condition

that Alberigo would tell him who he was, clenching his promise by an imprecation of eternal punishment on himself in case of non-fulfilment (quite equivalent to an oath, which is nothing more). “If I don't relieve you may I go to the bottom of the ice!”

tion. Nor could he omit the well-known Ugolino incident, where he perpetually gnaws the head of the Archbishop. Indeed the story of Ugolino, being altogether revolting, is dwelt upon with especial favour, and gets no less than four illustrations. 1. Ugolino gnawing the Archbishop's head in hell. 2. Ugolino in the Tower of Hunger with his four sons, alive yet, but suffering horribly from want of food. 3. In the dungeon, the boys dying. 4. In the dungeon, the boys dead. The three latter compositions are peculiarly fearful, the faces either agonized or morbid, and nobody in the world ever drew morbid faces like Doré.

His imagination, being bloodthirsty, is almost of necessity licentious, cruelty and sexual licence going naturally together, for both are outcomes of the energy of the flesh. But it is due to Gustave Doré to add that his licence is of a frank and honest sort, like the first wild passion of youth, not insidiously provocative. To those good simple people who consider Edmond About and Thomas Moore more moral than Byron and Balzac, the common lithographs of opera-girls may seem less reprehensible than Doré's illustrations to the *Contes Drolatiques*. In the interest of morality itself, let us declare that they are wrong. Balzac has but said more simply and plainly what the author of "Madelon" tells us with artful inuendo. Immorality in literature is an affair of actions narrated and situations described, not of more or less explicitness of language. Immorality in painting and design is above all an affair of excitements and suggestions. The *Source* of Ingres, the highest realization of female form achieved by modern art, is, though a study of the nude, pure as a mountain-spring; but there is a large class of minor art in which desire may find all the stimulus it seeks.

Se vuoi ch'io ti sovvegna,
Dimmi chi fosti; e, s'io non te disbrigo
Al fondo della ghiaccia ir mi convogna.

Having confidence in this most solemn assurance, Alberigo tells Dante what he desires to know, and, having told him, again begs him to open his eyes. Dante does nothing of the kind, and glories in

his breach of faith.

"Aprimi gli occhi," *Ed io non
gli ele apersi*

E cortesia fu lui esser villano.

Here is a pretty combination of cruelty and bad faith! If this is to be taken as an example of Dante's famous "tenderness," his tender mercies were cruel.

Doré is occasionally coarse, and sometimes dirty and disgusting, but there is more real lasciviousness in pretty little pictures of well-made girls putting their stockings on than in all Doré's works from beginning to end.

It requires some courage to recommend the reader to buy such a licentious book as the *Contes Drolatiques*, but it so happens that no less than four hundred and twenty-five of Doré's very best small cuts are printed in it, and not to be had separately, nor yet, if they were published apart, to be understood and appreciated without reference to the tales. Never, on the whole, was a book published in which text and illustrations both kept up such a perpetual fire and brilliancy of natural genius, revelling in its own wild imaginings with reckless indifference to all morality. Not a book, certainly, "*qu'une mère donnerait à sa fille*," or that a circumspect papa would leave in an unlocked bookcase, yet a very wonderful book nevertheless, and immortal, worthy to fill a high place amongst other shameless works of impure genius, worthy to endure with Rabelais, and Brantôme, and Don Juan, and the royal tales of Her Majesty of Navarre,—a great work, deserving to rank with the choicest classics of debauchery.*

The true old middle age spirit is in it. Deducting some modern analysis, the book might have been written by a contemporary of Rabelais. Apart their superior science, the illustrations might have been sketched by one of the nameless sculptors who wrought the inventive, grotesque, and often indecent carving in oak and stone with which the Frenchmen of the Gothic centuries covered all the street fronts of Paris, and enriched all the cathedrals of France. Ingres and the Greek sculptors are brethren, but the brethren of Gustave Doré are the men who carved the imagery of Amiens and Notre Dame. Indeed, I look upon the whole mass of Doré's work as nothing less than a new efflorescence of that subtle, freakish, deep, undis-

* Once, being in a small bookshop in Paris, I asked whether the Doré edition of the *Contes Drolatiques* sold well. "I can- not answer for others," replied the bookseller, "but I myself have sold 500 copies of it one by one."

ciplined, elfish old spirit of the French Gothic times, which in those days found in sculpture an expression at once so magnificent and so free. And as when you go to Amiens you do not expect the perfect science of the Parthenon, and can yet enjoy the grandeur of the imperfect art you find there, so, as it seems, may we find delight in these designs of Doré, and gladly accept the Gothic life and fecundity which he has, without demanding what he has not, namely, Grecian accuracy of line or Grecian purity of taste.

Doré is many-sided. However indifferent to man's pain or woman's dishonour, he is capable of kindly interest in childish innocence and sweetness, and of very profound pathos. No one who did not heartily love children could have drawn his illustrations to the tales of Perrault, illustrations so full of the true child-spirit that all children understand them, and are never tired of looking at them. It seems too, from a little fact which M. Hetzel, the publisher of the illustrated edition of the tales, reveals to us in the Preface, that Doré must have been conscious that the horrors of the *Inferno* left the gentler half of his nature without exercise, since he especially desired to illustrate these old stories, so dear to infancy, in order that the volume might go forth after the *Inferno*, and prove that the pleasures of children were at least as interesting to him as the torments imagined by the Florentine. Doré's little girls are most charming, I am quite in love with his Little Red Riding-Hood.

And if you wish to see how Doré can pity a poor little boy, look at his picture "*La Famille du Saltimbanque*." That very remarkable work, in point of pathetic and dramatic interest, is second to scarcely any picture of this century. The group is one of those which the reader may have occasionally stopped to study when passing before the theatres at a fair. Of all familiar aspects of degraded human life this is the most fertile in curious problems for any one addicted to the eccentric habit of thinking about the people that he sees. It is the picture of a "family." The word has a certain accustomed meaning in our minds; we associate with it familiar ideas of community in pleasure or in suffering, the tender closeness of united life, the

ties so dear to us that though they be chains of perpetual slavery we would not have them loosened, but toil in them till we die.

The "family" here depicted is not of that sympathetic sort. There is an oldish man, who has drunk at least enough to make him merry, and who seems, indeed, very jolly as he sits laughing between two tunes on his flageolet. The pale woman standing up next to him is in a different frame of mind, and has not life enough even to leer at us a little out of her sunken, extinguished eyes. The Hercules, standing by the woman, is looking with sullen disappointment at the crowd outside, that will not come, notwithstanding the sweet pipings of that red-faced, seated Silenus. And there is a little boy in the corner, a little strong boy, over-developed by exercise, with fine muscles under his thin gymnastic dress, but also with a belly visibly hollow, and face oh how unutterably miserable!—the slow tears following each other out of the forlorn and melancholy eyes. What relationship, what sympathy is here? Does that merry piper care for this wretched child? is he its father, or its grandfather, or what? And that worn-out woman, is she his daughter, and that sullen Hercules his son? They pipe and perform together on their poor little itinerant stage, and this perhaps is all their relationship. It is not probable that the woman is anybody's wife, but rather everybody's mistress, and that hungry child can scarcely be hers, or she would have at least a look of tenderness for it now.

It is Doré's greatest picture, and deserves to be examined in detail. That oldish man that has been piping seems solid and comfortable enough, he has stout legs in his blue breeches and barred red stockings, and probably a pleasant dose of brandy in his respectable belly. Of all terrible laughs that poets have sung or painters painted, his, I think, is the most jarring and repulsive, so deadly indifferent, so full of meanest and most selfish glee. His abominable visage is flanked on each side by lank locks of long wiry dry hair, and crowned with a cocked hat decorated with a red rosette, whilst the neck is hidden in a frilled collar that increases one's contempt for the horrible visage which surmounts it by rendering it also absurd. The woman

is a living death,—there is death in her stony eyes, there is death in her very calm of inured insensibility. God knows what she has gone through, before she acquired that aspect of dread indifference. There are a few false jewels on her black dress, and over them a narrow line of tolerably white chemise, but the neck and breast are bare, and what bareness! what naked unloveliness! how the dry skin, its elasticity lost, *draws* on the anatomy of the neck! And on each side the face are set two formal advancing masses of dark plaited hair, which, from their pretension to *toilette*, make the pallid face more awful.

Hercules is extremely dejected. His long disorderly hair is held together by a *ferronnière*. His wrinkled face, prematurely aged, is reddened by drink and exposure. The expression of dejection is carried even into the moustache, curiously confirming Sir Charles Bell's opinion that the moustache does not interfere with expression. Hercules sees that nobody will come, and that there will be no dinner to-day.

As for the child, here is complete child misery, the perfect sadness of the present hour. Men's sorrows are wider in range, anticipated evil discolours all our gladness; still, by way of compensation, remote advantage is enough to make almost any temporary suffering supportable. But a child feels the wretchedness of one wretched day absolutely. This one is miserable with the perfect misery of his years, nor is any child's face that I have ever seen painted so utterly unhappy as this.

The boy is seated on a rush-bottomed chair (the rushes broken and torn), and the dog (also a performer), being the only creature in the whole "family" which has any affection for the child, lays its head between his knees. The dog's whole attitude and face are unmistakeably expressive of dog-melancholy, though the eyes are closed. The appearance of degradation is much increased by a bit of human costume, a fine little hat decorated with the end of a peacock's feather, and two red tassels. It would have been impossible to discover a more certain means of expressing the degradation of the dog's life.*

* This picture was exhibited for some | but the crowds it attracted stopped the
time in the window of a dealer in Paris, | circulation of the foot-passengers on that

The works of Doré are representative. The following list will show what I mean.

Trois artistes Incompris	Farce
Croquemitaine	} Burlesque.
Capitaine Castagnette	
Contes de Perrault	Represents the child-feeling which true poets retain always.
Atala	The landscape instinct.
Contes Drolatiques	} Grotesque Invention.
Rabelais	
Le Roi des Montagnes	Satire.
Don Quixote	Comedy.
The Inferno of Dante	Tragedy.
The Bible	The religious sentiment.

The different ranges of thought and feeling required for all these works are, I think, remarkable in a book-illustrator, and give us enlarged ideas of the quantity of intellect which *may* be put into book-illustration. Artists with not the hundredth part of Doré's brains say of him sometimes, "he is only a designer on wood," as they might with equal profundity observe concerning Shakespeare that he was "only a writer on paper." Doré is a great thinker and poet, a poet of vast range of sympathy and imagination, expressing himself hitherto mainly in designs on wood, but endeavouring also to express himself in colour, which he does not yet adequately accomplish, but which—to your discomfiture, envious mediocrities!—he certainly will also accomplish, ultimately, if he devotes his time to it.

Of the works named above we will study separate examples in the notes, excepting only the first and the last, which, nevertheless, as they mark the two extreme poles of Doré's genius

side the street, and it became a public inconvenience. In the crowd numbers of people were possessed by the illusion that they had seen the very acrobats whose portraits were before them, so perfectly had Doré conceived his types. I have a great objection to advertising the wares of dealers, but it is one duty of a writer on

art to inform his readers of the good things that may happen to be in the market, and so I add here that the picture of the *Famille du Saltimbanque* is on sale, or was a few months ago, at the not extravagant price of £240, and that the owner is (or was when I saw the picture) M. Luquet, 79, Rue de Richelieu.

(absurdity and solemnity), deserve some comment, though the first is unworthy of him, and the second only in progress, and not likely to be finished and published for three years yet.

When men of genius are weary of being deep and wise they refresh themselves with a little pure silliness. One of the points on which Shakespeare excelled all others was his fine capacity for downright nonsense. Equally remarkable is Gustave Doré in the production of perfect rubbish.

The ordinary French album of lithographed caricatures is, to me, of all forms of caricature the least interesting. Leonardo's caricatures were merely notes of natural eccentricities of form, much exaggerated, yet carefully studied, and as such they may be accepted for our instruction as reliable memoranda of facts, which a certain allowance for artistic emphasis reduces to excellent studies of ugly men. Richard Doyle, too, I understand and enjoy, as a satirist who, under the pleasant mask of an affected inability to draw, hits our follies with manly force yet childish simplicity of stroke. John Leech I delight in without reserve, for his art is the combined result of careful observation, good taste, and a delicate sense of the ridiculous, all working together under the salutary government of a very rare and very admirable moderation. Of these three qualities, truth, good taste, and moderation, the common French caricaturists are utterly destitute. Their pleasantries have no point, and their inventions are not laughable because they are not possible. It is *not* wit to represent a man with a very big nose,* or very thin legs; if that were wit anybody might be witty. And yet the wit of many French caricaturists goes little farther than this. When boys learn to be artists in Paris they make caricatures of each other, and afterwards, when they can find publishers, draw caricatures on stone and publish them in albums. Boys have the enviable faculty of laughing at very poor jokes, and the possible inconveniences of a disproportionate nose may, to them, afford subject of merriment. But I defy any grown-up man to

* A book of caricatures was published in Paris a few years ago, consisting of nothing but the history of a very big nose, with the unpleasant inconveniences arising from a bad cold, and other such causes of embarrassment.





LANDSCAPE FROM "ATALA."

get a laugh out of Doré's "Trois Artistes Incompris," nor could an art critic find in its qualities of design any acuteness of observation. From the first page to the last not a single object is drawn well enough to prove that Doré had ever really looked at it, and from King Louis Philippe down to the rats in the theatre the evidence of knowledge is as meagre as the materials for amusement.

The work which at present occupies Doré is a series of illustrations to the Bible. Doré's Bible will be a monument, the culminating and vastest work of his life as an illustrator. As an example of publishing enterprise it has few parallels. It will consist of four volumes of the same form as the *Inferno*, but each of them thicker than that work, and how many hundreds of compositions Doré will put into it neither he nor any one else can as yet pretend to say. The great house of Hachette is prepared to lay out at least fifty thousand pounds on the book, and Doré will give to it some of the best years of his life. I have seen a great number of designs already prepared for this work, many of them as yet only drawn on the wooden blocks, others already engraved. A work of such extraordinary interest and importance will deserve separate notice when it appears, and it is useless to criticise in detail designs which will not be submitted to the public eye for years to come. Nevertheless, I have seen enough to form an opinion about Doré's general qualifications for so splendid and arduous an enterprise.

Doré's genius is, as we have seen, very large in range. We are not, therefore, to conclude that because he illustrated the *Contes Drolatiques* and *Don Quixote* he is unfit to attempt the illustration of the Bible. Even in those very works a discriminating critic would discover qualities sure to be of the greatest use in the illustration of any book where the supernatural plays an important part, for it is always evident that Doré has *the sense of the supernatural*. But we have already, in the *Inferno*, seen Doré's serious imagination heartily at work, and the subject there made as great demands upon it as would the most difficult biblical subjects. I was, therefore, prepared to find many great conceptions, especially of events in themselves miraculous or appalling; but at the same time, well knowing how

often Doré's confidence in his imaginative power leads him to draw things which he has not studied and does not understand, I felt certain that in a large number of his biblical subjects he would fall into empty conventionalism. The result hitherto is exactly in accordance with these expectations. Many of Doré's Bible illustrations are conceptions of the most daring and astonishing originality in perfect harmony with the Oriental largeness of the narrative, others are weak from the absence of character both in the persons and in the scenery and objects which surround them. The illustrations of the Deluge are appalling from the vivid realization of universal fear, and the woodcut of the Crucifixion fixes itself in the memory as the most awful of the innumerable designs in which artists have attempted to represent that event. The battles are also very full of energy and movement, and the ponderous massiveness of the elephants, though exaggerated, is magnificent. But Doré's representations of the early pastoral Eastern life are merely new workings-up of the stock-material in picture galleries, and, for the most part, devoid of interest. It seems, too, as if the dreary renaissance conventionalism which dictates the draping and attitudinizing of religious personages in the pictures we see in churches had often quite benumbed the free, strong genius of Doré. For instance, the figure of Jesus, where I have met with it, has generally seemed to me feeble, and the illustration of the Mount of Olives, both by the weakness of its tree-drawing and the poverty of conception in the principal figure, falls to the level of the common religious prints which supply the commerce of piety. When Doré fails it is often from want of positive knowledge of his materials, which he then grasps languidly, or sometimes perhaps from want of a degree of interest sufficient to stimulate him. Before beginning this work he ought to have gone to Palestine for a year or two, and led there a tranquil imaginative life, recording his imaginations as they came. Thus, as it seems to me, his illustrations might have had that local inspiration which they lack. As it is, although we may hope for many great imaginative conceptions, the costumes, the human types, and the landscapes, will be all either dubious or

wrong, and this splendid work, instead of being, as it ought to have been, the embodiment of all that the most informed moderns know to be necessary to historical truth in art, will be merely one instance the more of that too self-reliant exercise of genius which consists in producing the greatest number of compositions from the slightest possible data.

It is so unsatisfactory to criticise in general terms without reference to particular works, that I prefer not to say anything in this place of Doré's technical merits as a designer on wood. It will be easier to show his various methods of work (he has at least half-a-dozen distinct styles of his own from which he always selects the one best fitted to the occasion) by direct commentary on the woodcuts themselves. We will merely observe now that Doré has discovered several new resources in wood-engraving; and, young as he is, has already, by his influence, formed a new school of wood-engraving in Paris. Having carefully examined a good many of Doré's designs, first, as designs on the wood untouched by the engraver, and afterwards as engravings, and seen also the blocks in progress, I have sufficient grounds for an opinion as to the way he is translated by his principal interpreters. They deserve, generally, great credit, and in the notes on the woodcuts will receive their due share of attention.

Of his technical qualities as a painter it is not enough to say that he paints badly, that would not be criticism, it is necessary to show how and in what way his work is technically defective.

He has two large studios for painting, where he spends an hour or two in the afternoon. Sometimes he never enters them for months together. His work as a designer is done at home in a room devoted to that purpose; he draws a great deal by lamplight, late at night, often on blocks stained black to begin with, on which the picture is brought out in opaque white. He has by nature a strong colour gift, but this sort of work is very injurious to it. He has a rude untrained sense of hue, but not yet enough refinement. He sees only what is obvious in tints, not what is subtle and difficult to apprehend. As a colourist he is strong, but not *fin*, lacking *finesse* in the true French sense of the word, not in the twisted English sense.

The glow of red sunset on an Alp moves him mightily, and he electrifies you with a few fiery touches on their snowy summits, but between his rough colouring of mountains and the masterly refinement of Calame the interval is immense.

The best landscape I have yet seen by Doré is a view of the Buet in the late evening. Its mountain drawing is full of magnificent energy. The patches of snow, always odd in outline, and therefore difficult to invent rightly, are here so well remembered, or at least so ably conceived, as to strike the spectator irresistibly. The mass of the Buet, and the valleys about it, are already in the cold night shadow, but the reflected flames of sunset still burn on two narrow glimpses of Alps beyond. The foreground is a rough bit of broken mountain-land with a clump or two of pines. As evidence of a sense of mountain sublimity this picture surpasses any French landscape that I know, but as a specimen of French handicraft it would not deserve mention.

Still weaker in colour is a picture of the Arve with rainy mist coming down upon the mountains. I have seen many such effects in the Highlands. Grey soaking mist veils the hills, the torrents gradually increase in volume, and the night falls drearily over the desolate moors. At such times the colour cannot be beautiful, for there is not light enough to see it, and the mist dims all the remoter tints. In Doré's picture the falling water has much of the true rush and weight of the mountain-torrent, and the lace-like falling of the foam is at least intelligently attempted. The rocks are right in texture and in their appearance of solidity, but insufficiently studied, and rendered without delicacy of design. The earth-masses seem to be understood, but the various vegetation on the surface is forgotten, or not suggested. And I imagine that although the effect is a gloomy one and so unfavourable to fine *distant* colour, the foreground nevertheless would have presented a richer variety of tint than Doré has given to it.

The other pictures in Doré's atelier may be passed without detailed notice. His *Europa* is there, not yet finished, a naked female figure reclining on the back of a strong bull, from whose horns trails a long piece of flowering *sorbier*. The sea and a

glimpse of coast beyond are fine in colour, and Europa is vigorous and graceful, but the bull puts one hoof awkwardly on a bit of beach in a corner of the picture, and, in spite of his divinity, he is not a noble bull, but heavy without majesty. I admired an unfinished picture of a nude figure looking at her reflection in a pool with the sunshine in the leaves behind her: the colour of this picture has a great glow. Then there are other landscapes, one a careful study of Devallière in the Vosges, another of a castle in the Vosges, a few reminiscences of the Jura or the Alps, and a Swiss lake with a true emerald gleam in it, which gleams I take to be the especial glory of Swiss waters. A huge canvas of the Massacre of the Innocents, done when Doré was a boy, covers one wall of his lofty atelier, but as other canvasses are reared against it I have not seen it, which, with me, is one reason for not criticising it. There is also a tremendous battle-piece (vast as Mr Clive Newcome's famous Battle of Assaye) and a clever satirical picture of a foolish Englishman driving out a rather elderly French mistress. A picture of Spanish ladies going to see a fortune-teller is interesting as a study of character and expression; the rich dark complexions of the women remind us of Philip, and the quality of the painting is above Doré's usual average. The same may be said of the execution of the "Familie du Saltimbanque;" though coarse in touch, it is not coarse in perception, and the only piece of downright bad work in it is the dog, which is, unluckily, a failure as to handling, wanting lightness and variety in the fur. As a whole, the picture gives evidence of natural colour-power insufficiently developed by culture.

It does not follow that because a man is a clever designer he should therefore be also able to paint. Designers are often subject to a strong delusion on this question. They frequently imagine that as they know drawing they know everything, that drawing is everything. Ingres, in a pamphlet lately published, uttered this opinion plainly. "*Le dessin c'est tout, c'est l'art tout entier. Les procédés matériels de la peinture sont très faciles, et peuvent être appris en huit jours.*" That is the opinion of a highly disciplined designer, born without the sense of colour

and incapable of comprehending it. Any colourist or any critic who had some notion of the inexhaustible variety of natural colour, of its infinite complexity, and boundless extent as a field for study, would express opinions more like these: "Drawing is of very great importance, and yet it is a very small part of the art of painting, which is emphatically the art of colouring. The material processes of colouring are very difficult, few ever master them at all, and those few only after years of labour." Holding this latter view, I see nothing surprising in the fact that Doré is not yet a painter, considering how small a proportion of his life has been devoted to actual work in colour. Nor does he consider himself a painter as yet. The pictures in his studio are not on sale, but painted to enrich his own house. He said to me, very modestly, "I am not a painter, I am in the book-illustration business. These pictures are only pieces of furniture which I make to furnish my own walls with at home." Nevertheless he fully means to be a painter some day. A Parisian art publisher told me that Doré intended his Bible to be his last work in illustration, that after having completed it he would give himself up entirely to colour.

Doré's chief imprudence hitherto as a painter has been to increase his *scale* so enormously. With increase of scale comes always the necessity for enlarged knowledge, and the degree of science which suffices for a figure five inches high in a woodcut may be quite inadequate for one the size of life on canvas. When our most fertile book-illustrator, Mr Birket Foster, took up colour, he prudently kept very nearly to the scale he had been accustomed to, and though his water-colour drawings are unsatisfactory to real judges of art (irritating them by fallacious prettiness and precision), they enjoy a popularity which proves how intelligently the artist availed himself of the resources at his command. Gustave Doré has not acted with equal prudence. Accustomed to draw on that small scale to which even the largest volumes condemn the book-illustrator, he attacks canvasses that Haydon might have envied. The furniture that seemed so rich and abundant in the little rooms we knew is lost in these gigantic halls.

Amongst Gustave Doré's various claims to distinction is

the fact that he possesses beyond all other Frenchmen the sense of sublimity in landscape. Had he chosen to give the time necessary to the full expression of this faculty he might have been by this time the greatest of all French landscape-painters; as it is, he fails only from want of information, not from want of sympathy. The rocks, all through the *Inferno*, are in this age of geology simply ridiculous, but this is sheer ignorance, or deference to ignorant old masters. And although Gustave Doré has not that knowledge of nature which would be necessary to entitle him to rank with the real masters of landscape, he possesses the landscape instinct in a more intense degree than any Frenchman who ever touched canvas.

There is one proof of the pure landscape instinct in Doré which deserves especial attention. *He is capable of feeling interest in natural scenery for itself and in itself, without any help of human interest.* There are landscapes by him which have neither figures nor houses in them, nor any hint of human or even animal life. It is not that Doré is indifferent to human concerns, for thousands of his illustrations prove the contrary, but he possesses at the same time the genuine landscape instinct to such a degree as to enjoy landscape independently of any connexion with the life of men. And I have no hesitation in declaring, though in opposition to the opinion of nearly every other known writer upon art, that this is *the* test of feeling for landscape. When you want landscapes to have cattle in them it is because the landscape does not really interest you and the cows and horses do; when you want rivers to have bridges, and their shores to be adorned with cities, and chalets and villages to be scattered on every mountain-side, it is because you find solitude oppressive, and Nature not a companion. Nor is any inference against this doctrine to be drawn from the works of men famous for their attainments as landscape-painters. Painting is not merely an intellectual pursuit, it is a trade by which men have to earn their bread, and no man, until very recently, *could* have earned his living by pure landscape painting. Every experienced artist will tell you that it is the figures, or cattle, or houses in landscapes which make them saleable. The human

race has, till lately, shown many signs of intellectual infancy, and one of the strongest of these has been its uniform discouragement of all pursuits which have a tendency to divert attention from itself. *L'enfant veut que l'on s'occupe exclusivement de lui.*

The broad characteristics of Doré's genius may be summed up briefly as follows :

He is imaginative, in the highest sense, yet still more prolific and fertile than imaginative. He has extraordinary insight into certain orders of human character, but, on the darker side of it, understanding the working of cruel and rapacious instincts better than benevolent ones, and taking more interest and pleasure in watching evil than good. He has none of that quiet *finesse* of enjoying observation which was so remarkable in Leslie. He is capable of intense emotion, being much impressed by all very strong and terrible things. He has a great delight in physical energy and movement, and the incessant *activity* of his figures is one of the most obvious things about them.* His sense of sublimity is very acute. He understands certain forms of nobleness, the proof of which is that he has understood the character of Don Quixote, but at the same time he is quite capable of genuine vulgarity, of which examples may be cited. He is not calm, but energetic and passionate. As to whether his genius is quite healthy, I should say decidedly not. His conceptions are very generally infested with a morbid taint. As a poet, I should rank him between Dante and Byron, who were both morbid, both fascinated by suffering, both capable of occasional tenderness and pathos and pity ; but Doré is nearer Byron than Dante by reason of his sensuality. Amongst painters, the man who had all that Doré most lacks (moderation, delicacy, modesty) and who lacked all that makes Doré great (sublimity, energy, fecundity, passion, sense of the awful and horrible) was Leslie. Leslie's satire was always gentle and kind : Doré's laughter at men's follies is very remote from love, it is stern and scornful. Meanness is not revolting to him, but amusing. He looks upon mankind with a good-humoured contempt, deepen-

* Doré is himself physically as active as a young Athenian of the days of Pericles.

ing into earnest interest when they struggle and suffer. He does not regard poverty with tenderness or pity, but he does not turn away from it, looking it straight in the face, and deliberately studying all the evil that it brings. Riches, on the other hand, gratify him as a spectacle, he enjoys splendour and state, and has a child's admiration for pomp and pageantry. He has a king-like mastery of multitudes, likes *quantity* in everything, —great armies of men on earth, vast swarms of souls in hell.

He has a boyish love of fun and of rough practical jokes. His exaggerations are wonderful, and indicate great richness of humour, of a grim, mendacious sort. He has a fine natural faculty for landscape, but is more affected by the sublimity of nature than by those beneficent influences which give us sweetest rest and most perfect peace. Nevertheless, he *can* dream with the trance of Nature's rest, though he seeks it rarely.

As a draughtsman, he is often conventional and full of many falsities and inaccuracies, yet powerful and expressive, very wilful too, doing always precisely what suits his purpose, and allowing himself boundless licence. A true master of design, in his own original way, not a blundering student, but, on the other hand, by no means a master of *form*, in the severe sense.

As a colourist, he has the natural faculty, but no culture. His colour is to good colour what the form of a very well-made lay figure is to that of a Greek statue; that is, the main proportions are there, but no more.

After all qualifications and reserves, the fact remains that in Doré's works a certain force is present, a vital force, namely, GENIUS. Coarse, cruel, sensual, sarcastic, inventive, pathetic, bitter, solemn, jocular, earnest, bantering, sorrowful, scornful, or sublime, he always interests us by the attraction of this talisman. That Gustave Doré, yesterday a youth, only just now a man, should have filled all Europe with his fame, may make some of us reflect a little on the insignificance of our own doings. Here is a contemporary of ours, an artist, born in absolute obscurity in a provincial town on the eastern frontier of France, who by sheer force of genius and hard work has achieved wider renown than any male European of his years, except Princes of Royal blood.

ART-EXHIBITIONS IN LONDON.

THE writer who sits down to record the doings of one of our now average London seasons in point of art—the number of exhibitions, their varied character, the abundant stocking of the artistic profession, with members old and new—will certainly not complain of any scantiness of material. In our last number we carried our review of the Exhibitions up to the early part of the current year, with the collection of works by living artists at the British Institution. Between that time and the end of July we find an accumulating list of some thirty exhibitions; a larger number than most people would at all be prepared to guess. We are far from saying that they were all good, or in any considerable degree important: they were of all grades of merit and importance, descending to the decidedly bad and the downright trivial. But, such as they were, good or bad, unimportant or important, there were some thirty of them known more or less distinctly to us; and no doubt the list might be considerably extended by a search into the by-ways of art. Some thirty exhibitions; and how many hundreds of productions therein contained! and of these hundreds what is the number that anybody will remember the year after next, and what proportion even of these will be producible in A.D. 1964? One shrinks from the idea of computing the number of facts or forms which have been “perpetuated” on canvas, or “eternized” in marble in the London exhibitions of this

now waning year : but brief indeed would be the reckoning of the perpetual pictures and the eternal sculptures.

The Royal Academy Exhibition, though not the first in date, claims the first place in our specification. It opened to the public, as usual, on the first Monday in May, and closed on the last Saturday in July, and was the ninety-sixth of the Academy's annual displays. From the 22nd of June, the collection was open in the evening as well as day. The number of exhibited works was 1062, a diminution of no less than 143 from the preceding year, when the total was 1205. This decrease was partly owing to the pictures not being hung quite so low as heretofore: an arrangement which was combined with the introduction of a slight railing to keep off feet and dresses from the lowest-placed works. The items were—paintings and drawings, 754, including 1 fresco, the first, it is to be presumed, ever sent to the Academy; architectural designs, 61; engravings, &c., 45; sculptures, 202. The chief decrease is in the paintings and drawings, which numbered 892 in 1863: the only item showing an increase is that of sculpture, 202 against 195. The proportion of Academician to non-Academician works was 145 to 917, or about 1 to 6: this is a larger proportion than in the preceding year, when there were only 137 Academician works. Of the 60 members and associates of the Academy, 11 did not contribute—Sir Charles Eastlake, and Messrs Frith, Foley, Hardwick, Herbert, Charles Landseer, Maclise, Smirke, Westmacott, Frost, and Graves. Last year there had been 14 non-contributors, including, as well as this year, Sir Charles Eastlake, and Messrs Foley, Hardwick, Maclise, Smirke, and Westmacott.

Rather than subside into such a vague generality as to say that the Exhibition was on the whole creditable without being specially interesting—though that would not be an untrue statement, we will endeavour to appraise its quality by simply considering which were the most marked and popular works. And first for popularity. The foremost picture of all was assuredly Sir Edwin Landseer's, entitled "Man proposes, God disposes;" representing some human and other relics of the Franklin ex-

pedition, the saddest of *membra disjecta*, fallen at last to be the mere prey or plaything of the polar bears. This was a tragic and most impressive work, admirably presented, and constituting perhaps the very highest of Sir Edwin's many achievements. Like some of his previous works, but still more decidedly, it places the painting of brute life upon a new and higher platform, hardly inferior in lofty suggestiveness to human subjects. The next most popular picture was probably "La Gloria, a Spanish Wake," by Mr Phillip: the neighbourly *festa* which celebrates, almost as an occasion of joy, the death of a sinless infant, while the bereaved mother none the less refuses to be comforted. Scenic, effective, and in some respects touching, this again must rank high among Mr Phillip's works, seldom untainted by a spirit of tawdry and somewhat coarse display. Next came "John Hampden, June 27th, 1643," by Mr Calderon—in plain English, the Burial of Hampden. This was the sort of picture which is accepted as quite a great work by people who construe a very superior degree of *aplomb* of mind and hand into excellence of conception and high art: a less admiring estimate would still recognize it to be a very clever, efficient, and well-balanced picture — only cleverness is not genius, nor efficiency the crown of art, nor balance the same thing as pitch of treatment. It is rather exasperating to have to name Millais as coming after Phillip and Calderon in popularity: but such, we apprehend, was the fact this year, and the consummate painter has chiefly himself to blame. A pretty little girl asleep in a pew ("My second Sermon"), two bold-browed and dressy children, with a bowl of gold fish ("Leisure Hours"), and a blooming equestrian damsel, standing on a mounting-block ("Charlie is my darling"), may constitute very good pictures; in this case they were splendid pictures in many particular respects, and in general power of art: but they are small affairs at best, and, if not painted with taste as well as mastery, they are apt to offend all manner of critics, the highest as well as the most common-place. Of these three pictures by Mr Millais, the only commendably tasteful one was the "Second Sermon:" the "Leisure Hours" was the most commanding,

and in its way unrivalled in the British school of our times. The last works which we shall name as a town-talk are the "Wapping" and "Lange Leizen" (or Chinese woman painting a blue pot) of Mr Whistler. We scarcely know whether these ought to be termed popular: all London looked at them, and possibly half London grinned and abused. However this may be, the artists—those who *are* artists—did not grin: they recognized once again in Mr Whistler a painter of very extraordinary gifts, with a quite exceptional power of "hitting the mark," and that so easily as to look like instinct, and so thoroughly as to be nothing less than very positive and very advanced art. The Chinese woman was a triumph of colour, and the Wapping a trophy of realism; each equally original and felicitous. That Mr Whistler's execution is dashing without being vulgarized is one of the clearest possible proofs of his high artistic faculty.

These are the five painters whom we feel bound to name on the score of popular success. Others there were, of course, who were greatly admired, perhaps not less than these five; and others again who, in the suffrages of the mere multitude, would have stood at the top of the poll. But in both these cases, the popularity was of a minor kind: the works either excited a less decided, though possibly an equally agreeable, sensation, or else they pleased a lower sort of clients, whose judgment counts for very little to art, and for not much to the artist, unless in pocket. In the former class, that of works highly but calmly admired, we may quote—*Lewis*, the Court-yard of the Coptic Patriarch, Cairo; *Hook*, various rustic and coast subjects, especially "From under the Sea;" *Leighton*, Dante in Exile; Golden Hours; *Watts*, Time and Oblivion; *Yeames*, La Reine Malheureuse; *Hodgson*, Queen Elizabeth at Purfleet; *Linnell*, Haymakers; *Stanfield*, The Mew-stone, and other landscapes; *Mason*, Return from Ploughing. In the second class—that of works which were popular with an order of visitors whose admiration carries little or no weight—none probably stood higher than, *O'Neil*, The Landing of the Princess Alexandra at Gravesend; *Thomas Faed*, "Baith Faithier and Mither;" *Marcus Stone*, Working and Shirking; *Tidemand*, An Old Norwegian Duel; and even

Horsley, The New Dress. To disregard this form of popularity, to take little note of it unless for the purpose of resistance, is the privilege of the critic who aspires to some less ignoble function than that of going with the stream.

There were, however, two other paintings which, although not properly speaking extremely popular, made a decided sensation, and—what is far more important—deserved to make it. These were the fresco of the Seasons, by Mr Albert Moore, and the “*Ex Voto*” of M. Legros: and they stand out in the exhibition of 1864 at least as prominently as any other works whatsoever.

Mr Moore’s picture was a fresco and a classic or antique treatment. Its great merit was that it represented with true feeling for style the special aptitudes of fresco-painting, and that it entered into the antique quality with singular spontaneity and thoroughness. Without saying that a connoisseur could ever be deceived into supposing this to be really an antique work, we do affirm that the putting it forward as such would be less outrageous than in the case of any other modern painting we call to mind: and this amounts to high praise when, as in the present instance, the antique resemblance has nothing in it mechanical or crudely conventional. M. Legros’s picture was not only one of the most important in the exhibition in largeness of treatment and in scale, but we have no hesitation in terming it the greatest work contributed. Representing a subject of deep though not passionate emotion—a family of women dedicating a votive crucifixion-picture over the wayside grave of some friend or relative—the painting was equally (and we think *absolutely*) satisfying to the spectator who looks for lifelike or domestic realism, and to him who dwells more peculiarly upon the pathetic and emotional demands of the incident. To say this, is to imply that the painting could really not be better in essentials than it was: the handling also was full of manliness and solid pictorial style. In fact, we call it a great picture, and the man capable of producing it a great painter: and we cede to a Frenchman the honours of the British artistic year, 1864. The common objection to the work was that it was ugly; which

was scarcely so much as a half-truth, and not even so relevant as it was true. The mere patrons of the pretty may depend upon it that they don't know what ugliness, nor yet what beauty, means.

Other exhibitors of figure-subjects, of leading merit, were Messrs Prinsep, Stanhope, Martineau, Archer, Sandys, and Marks; and, in landscape, Messrs E. Walton, Oakes, Anthony, Brett, and C. P. Knight. On these works we must not dwell, beyond remarking upon the decadent condition of landscape among us. It receives niggard encouragement from the Academy; few rising men practise it; it dwindles before the public eye, and the public miss it apparently with indifference. This is so contrary to the condition of things a dozen years ago, and to the expectations which were founded upon the "New School," or more properly upon the minor scholars, or "junior forms," of that school; as to deserve serious consideration in its present and future bearings. We cannot devote space to the question here; but may say that landscape, as practised by our painters of the better order, seems tending very mainly towards water-colour as its medium. The only landscape-painter of the now vigorous generation who seems to have had innate power enough to give things a different turn is Mr Anthony, and the wretched treatment to which he has been subjected for years past, carries its own nemesis, and forbids us to hope that what he might once have done can now be looked for. Mr Inchbold and Mr William Davis—men about equally ill-treated—have personal merit, comparable with Mr Anthony's, but, working in a less conspicuous style, they had less chance of practical leadership. Boldness as well as knowledge was needed; and Mr Anthony had plenty of both. The bigwigs of landscape art may now perhaps deplore the contemptible policy or narrowness which gave such a man the cold shoulder when yet the time was not past.

Portraiture continues in a mediocre state. An art which is merely level, which has no peculiarity, and therefore no strong artistic style, must be languishing. If we except Mr Boxall, the late Sir Watson Gordon was the last portrait-painter of the

older school, who could, even by a stretch of language, be termed marked or peculiar. To find a third we come down to so comparatively young a man as Mr Watts, who would do the better service to portraiture the more portraits he might exhibit; for these would hold up to all competitors a special standard of practice, not necessarily to be followed, but to be valued as one man's style which really *is* a style. Mr Boxall's we can scarcely call a style: it is, however, an individuality, and a refined one. His portrait this year of Mr Alderman Sadler was extremely satisfactory, the more so, perhaps, because his subject tied Mr Boxall down to a matter-of-fact treatment. The thoroughly trained ability of Mr Wells shone in the full-length of James Hodgson, Esq., Mayor of Newcastle; and in Mr Dickinson's "Ayshford Wise, Esq." All was sensible, straightforward, and good. Each of these painters can do a sitter justice. If there were a fair number like them to carry on the steady, solid work of portraiture, and two or three men of exceptional power to give it a fresh jog and starting-point, and compel it to speculate and experimentalize a little, we should see every prospect of good days in store for the art. The actual facts are far less encouraging.

In sculpture there was a work of unusual importance, grand and interesting, in Mr Leifchild's "Erinna, the Greek Poetess." To be interesting in sculpture at the present day is almost a phenomenon. Mr Leifchild had evidently determined to make an impression by the feeling of his figure, and its unity of artistic treatment: he succeeded, and will certainly from this year forward occupy a leading position among our sculptors. A French artist, M. Poitevin, sent a most excellent piece of nature, full of liveness, life, and concentration, in the "Joueur de Billes." For busts we might cite Mr Woolner's head of Mr Combe, of the Oxford University Press, as particularly commanding; and Miss Durant's admirable portrait of the Baron H. de Triqueti. Mr Böhm also showed singular spirit and skill, in the bust of Mr Newton, the Halicarnassian explorer, not to speak of minor works: and "Dr Blackwood" will be remembered to the credit of Baron Marochetti.

The Royal Academy picture-hangers for this year were Messrs Webster, Boxall, and Goodall: they may congratulate themselves upon having given rise to fewer complaints than usual—a lull after the squall of 1863. As many as 600 pictures, it is said, remained unhung, although accepted by the council. Among the prices reported, showing the large profits which our popular artists make now-a-days, are £2000 for Mr O'Neil's *Landing of the Princess Alexandra*, £1700 for Sir Edwin Landseer's small work, "*A Piper and pair of Nutcrackers*" (i. e. bullfinch and squirrels), and £3500 for the same painter's Arctic subject.

The society of Female Artists opened their eighth exhibition towards the end of February, numbering 253 works, of which 56 were by the ordinary and honorary members—a body which has diminished to 27 from 31 last year. The absenteeism among the 10 honorary members was remarkable on the present occasion, only three of them sending anything: of the 17 ordinary members, six were absent, including Mrs Thornycroft.

Truth compels us to say that we do not consider the Ladies' Exhibition, as at present conducted, a hopeful project. It began eight years ago, showing great immaturity in the art-training of the exhibitors, and it shows great immaturity still—perhaps as great as ever. Certain it is that, to make a fairly creditable display in point of merit, a large proportion—we might be dubbed a "brute" if we defined *how* large a proportion—of the offered works ought to be excluded: and, were this done, the display, in point of numbers, would not suffice for a distinct exhibition. If it came to that pass, all the effort of the past eight years would be unfortunately lost; for, as we intimated last year, the one useful result of these exhibitions has been to call attention to the art-movement among the ladies. That benefit would lapse with the dissolution of the society; and the other useful result which might have been hoped for—a training such as to qualify women better for the open market of art—has not been realized. Whether the ladies find that the present system "pays," we are in no position to state; if not—or

indeed whether or not—we would earnestly, as a well-wisher to this good cause, counsel them to find out what are the weak points of their organization, and to attempt a remedy in time. From persistence in the present state of things, we can augur nothing but early and manifest failure. We add in fairness that, if most of our reviewing contemporaries are right, we are wrong; for they have pronounced the Female Exhibition of 1864 to be unusually meritorious.

The work which we should pick out as the highest and most satisfactory, was one by the Honourable Mrs Boyle, of Amorini in an orange tree, bright, decorative, and genial. The “Schevening Widow buying her mourning,” by Miss Kate Swift, was also a work of some interest and importance, though not equal to this lady’s contribution to the British Institution. “Sunset near Scotstown, Aberdeenshire,” by Miss G. Forbes, was one of the best landscapes, with more sentiment and pictorial quality than most.

The Society of British Artists opened their forty-first exhibition on the 2nd of April. It contained 1053 works, a large number, virtually the same as that of the Royal Academy; consisting of 768 oil-pictures, 270 water-colours, &c., and 15 sculptures. All the 31 members exhibited, their contributions amounting in all to 141 works, or something below a seventh of the whole. This, it will be observed, is relatively nearly double the proportion of the Academician contributions, the members of the Academy being almost twice as many as those of the Society. The exhibition was a more memorable one than usual, in virtue of the large picture of the Prodigal Son, by the French painter of the Leys school, Tissot. Treated as a mediæval burgher subject, this was a very noticeable picture; excellent in many respects, needlessly odd and ungainly in others. Why M. Tissot has sent his painting to the British Artists’ Society, and what he may have thought of his co-exhibitors if he happened to visit the place, are questions which we have no means of answering. The Moonlit Ball-Scene from *Romeo and Juliet*, by Mr Woolmer, reminded one that this painter has a true gift of graceful mystery and luxuriance which still pierces fitfully

through his careless handling, and never to better purpose than in this instance. The Assassination of Rizzio, by Mr Morten, was a very able sketch. Interest of a peculiar kind attached to the "Portrait of J. M. W. Turner, Esq., on varnishing-day, from a life-study," by Mr Parrott: it had a characteristic look, and was not without some merit. Messrs Anthony, Deane, and W. J. J. C. Bond, were among the leading landscape exhibitors. The last-named sent, in "Tudwel's Island in the distance, after rough weather," a remarkable study of a working, dashing sea, with drift of rain; and, in the "Waterfall among the Mountains, North Wales," a really fine work, excellent in its representation of large scale, without the least forcing. Among the water-colours, "Solitude," by Mr R. S. Bond, showed some noble character and sentiment, expressed without lapsing into a dull monotony of subject—the danger of such a theme. Mr O. P. Gilbert and Miss Gilbert appeared to considerable advantage in a style closely resembling that of their eminent namesake, no doubt their relative, John Gilbert.

The Institute of Painters in Water-colours opened their thirtieth exhibition in April, and closed on the 30th of July. The number of exhibited works was 323; all the 65 members and associates contributing, with the exception of Messrs Penson and Youngman, and Misses Corboux and Setchell.

As in the case of the Suffolk Street Gallery, one marked work made this a somewhat prominent exhibition, though otherwise one would have little to say of it that has not been often repeated already. We refer to Mr Jopling's "Fluffy," a dressy and demonstrative damsel fondling a poodle. This was a large and showy work, painted with great force and no inconsiderable style, very clever and attractive. The other two most considerable figure-pieces were painfully mindless and meaningless affairs—"The Night of the Betrayal," in three compartments, by Mr Tidey, and the Mort d'Arthur by Mr Corbould. Even Mr Augustus Bouvier was better than these, with "the Maids of Honour of the Princess of Wales, Kensington Gardens, in the reign of George I." The landscapes of highest quality were contributed by Mr Leitch: his "Dee-side above Balmoral,

showery day," was mournfully impressive—a melancholy riverside with clumps of trees. Mr Bennett, in "Loch Maree, Ross-shire," showed a larger and more scenic style than usual: and Messrs Vacher and Telbin were conspicuous in oriental subjects, the "Sea of Galilee" by the latter having a certain literal intensity, and strange necromantic effect. "A Gale on the Sussex Coast," by Mr Hine, was a finely simple view, remarkable as a study of foam running broken up the perpendicular cliffs. "Rain, Honister Pass," by Mr Sutcliffe, was one of the artist's most successful productions, striking in its grey swirls of rain intervolving hills, rivulet, and cottages.

The sixtieth exhibition of the Water-colour Society opened about the same time as that of the junior Institute, and closed, like that, on the 30th of July. It numbered 351 works, a not inconsiderable increase upon the 304 of the preceding year. All the 53 members and associates contributed; 13 specimens representing the departed genius of William Hunt.

The death of Hunt left a gap in water-colour art; he was the last man to be called great in the older school of our water-colourists (Mr Lewis having seceded to oils), and of the newer school, amply furnished as it is with ability and skill, no one man could quite claim so high an epithet. But suddenly we find that the gap is filled: a new genius starts up in the Water-colour Society, as different from Hunt as one can measure, but no less irrefragably entitled to the name of great. Mr E. Burne Jones steps into this vacant "siege Perilous:" the lifting of hands and the clamour of shrill objurgation are the infallible consequence, for what genius ever failed to outrage professional and public commonplace? The painter of "the Merciful Knight embraced by the Effigy of Christ," of Cinderella, Fair Rosamond, and the Annunciation, is by far the greatest colourist who now exhibits in our water-colour school, and the only inventor in the right artistic sense of the word, the only one who produces a work of art specifically distinct from all others, entirely homogeneous as a result, and having in all its parts and qualities the stamp of one strong personal individualism. It would be untrue to say that Mr Jones owes nothing to any of his con-

temporaries, and futile to suggest that he is faultless, or at all near faultlessness: his blemishes can be pointed and picked out as easily as a caterpillar from a rose-blossom: but his powers, and his performances too, belong strictly to the inner *penetralia* of art. The faculty is in him, and not in another man, and to that other neither schooling nor scheming will impart it.

Mr Jones is one of the four associates of the society elected last winter; his talents were already known to artists, but the public had seen very little of them. Another of these associates, Mr Boyce, did himself the highest credit in the exhibition with his English nooks and corners of landscapes, and two Egyptian subjects: truer and nicer feeling, colour more refined and mellow, or more ungrudging care in execution, could not be found in the Gallery. Whatever this artist produces is at once simple and choice in a very high degree. A third of the associates, Mr Walker, the deservedly popular woodcut-designer, made a great hit with his "Scene from the late Mr Thackeray's *Philip*" (Philip and his family in church), and other subjects. For quiet elegance of ease and spirit these works were excellent; and the best of them, the illustration to Thackeray, gave symptoms of that tone and colour of which one felt a want in the others. The fourth associate, Mr Lundgren, showed to fair advantage in his "Choristers at Seville." Fully as successful as Mr Walker's in public esteem was the principal work of Mr Burton, "Hellelil and Hildebrand, the meeting on the Turret-stairs." We cannot rate it, however, among the best successes of its distinguished painter: though well-invented in action, the whole thing was too clean and neat, too prim and proper, to harmonize with any poetic conception of Norse chivalry; one had only to compare it with Mr Burne Jones's *Rosamond*, to see the difference between painting a good composition and composing a good picture. The same sort of false note damaged a second water-colour by Mr Burton, "the Child Miranda," although if one dismissed the idea of Miranda, the head was in itself extremely pleasing. Mr Gilbert's "Battle of the Boyne," the resolute advance of the troops of King William across the river, was a genuine

masterpiece of its class; and "the Slave of the Fishpond," by Mr Smallfield, a difficult and able piece of drawing, not far from a positive success. In landscape, Mr Palmer, with a large and fine work, "A Dream on the Apennine," and Mr Alfred Hunt, were prominently good; by the latter, the "Ulleswater, Mid-day," in especial, was noticeable for an advance in breadth. Of the contributions by Mr William Hunt, the one which bore the latest date was "Grapes, Apples, &c.," of fair size and excellent, marked "October, 1863:" some of the undated ones, however, were probably later, and one could trace in them the weariness of the master's aged hand. A bust of this admirable painter, by Mr Munro, was very properly placed in the middle of the exhibition-room: the likeness is striking, and the work in all respects one of the sculptor's best.

This exhibition has been spoken of as "probably the most successful that has taken place in this country." Some six-sevenths of the contributions had been sold long before the closing day; £2000 was realized at the private view alone.

The Crystal Palace has given more than usual prominence this year to its exhibition of pictures, which numbered more than 1600 British and foreign paintings and drawings; comprising Mr Anthony's Burnham Beeches, Edouard Frère's "Preparing Breakfast," &c. The private collection of Mr D. Price, 100 works, was included in the exhibition during three months, beginning on the 28th of May. Among its principal attractions were—*Millais*, The Bridesmaid throwing the Lucky Slipper; *Linnell*, Welsh Drovers; The Timber-Waggon; The Farm-yard; The White Cow; *Landseer*, The First Leap, 1829; *Frith*, Measuring Heights (Vicar of Wakefield); *Claude Duval*; *Hook*, Passing Clouds; *Rosa Bonheur*, Landais, Peasants returning home; Crossing the Lake; *Stanfield*, Peace and War (sent to the Crystal Palace after the close of the Academy exhibition); *Gallait*, The Prisoner at Rome. The prizes which were offered by the Directors for the best contributions, £210, have been assigned by the appointed judges, Messrs Roberts, Haghe, and Hall: To Miss E. Osborne, for the best figure-picture, "Half the world knows not how the other half lives,"

£63; to Mr Naish for the best landscape, £42; to Mr Tidey for the best water-colour, £21; to M. Cressin de la Fosse, for the best French picture, £42; to M. de Bruzcker for the best foreign picture, not French, £42.

The eleventh annual exhibition of French and Flemish pictures opened on the 16th of April, and has not closed as we write. This very prolonged continuance may be presumed to result from the plan here adopted, of introducing fresh works of art during the course of the exhibition, in particular from the prominence of one of the pictures so introduced late in the season—the Landing of the Emperor Napoleon III. at Genoa, by Gudin. The number of catalogued works when the exhibition commenced was 186, contributed by 103 artists, of whom not much less than half belonged to the Belgian school.

These exhibitions have indisputably had no mean influence upon the practice and opinions of our artists and public. They have opened people's minds and sympathies; dispelled some silly and obstructive misconceptions regarding foreign art; and, in a general way, tended to abate our insularity. That our painters work more firmly and simply, with greater breadth and style, and with some decrease of shocking disproportions in feeling and treatment, is due in a minor, yet not insignificant, degree, to the series of exhibitions so sensibly conducted these eleven years by Mr Gambart. The one of which we have now to speak has been quite up to the average in interest and merit.

The most perfect contribution we conceive to be "the Barge, Scene on the Nile off Thebes," by M. Gérôme, in which a boat is represented gliding along the stream by early twilight, and with a man pinioned, it would appear, for execution, a musician strumming to his dying ears, and other figures. Everything in this picture is so well chosen, and so excellently done, that, after a little examination, one inquires no longer whether the total effect is quite adequate or not; and it is, in fact, more than usually free from the objections which attach to M. Gérôme's handiwork. Of Baron Ley's contributions, we do not find any quite up to his highest mark, excellently mediæval

as they of course are. The subjects are—Going to Church on New-Year's Day, 16th century, Antwerp; and two single figures, Philip the Fair, 1491, and Antoine Duke of Brabant, 1411. Gallait's best is not to be pitted against Leys's second-best, but we have to thank him for his best on the present occasion. "Vargas taking the oath in the hands of Alva, on his appointment as President of the Council of Blood," shows maturing style, broad and united, and is altogether a very effective work; and in a minor degree the same praise belongs to "the Sentence of Death read to the Counts Egmont and Horn on the eve of their execution." Other leading works are—*Dillens*, the Wedding-feast, from the Brussels exhibition of last year; *Edouard Frère*, Saying Grace; *Plassau*, Scene from the Bourgeois Gentilhomme, an unusually large specimen, adequately expressive. The painting by M. Hanssoullier, "Villeggiatura Fiorentina—Franco Sacchetti relating his travels under the loggia of the Villa Pandolfini," is interesting as showing a somewhat decided relation to the earlier stages of Pre-Raphaelitism in England. The whole thing is attractively disposed, with much of the poetic-romantic quality; but the execution is comparatively unstudied, and the strong colours, through defective mastery of light, somewhat crude.

This, the established French Exhibition of a London season, was supplemented during the past summer by a collection of a few French works at No. 214, Piccadilly; including specimens from MM. Meissonnier, Cabanel, and Pils, a well-painted "Mother's Love," by M. Merle, &c. At an early period of the Spring, moreover, a Rosa Bonheur and a Gallait, "Normandy Cattle," and "the Voice of the Prisoner," were on view at Mr Morby's Gallery, No. 24, Cornhill.

The experiment started last year of an Exhibition of Scandinavian pictures has been repeated for several months of the current year in a somewhat modified form. The collection was announced as consisting of "Original Pictures by the most celebrated Foreign Artists, now on view at the Scandinavian Gallery of Fine Arts, No. 7, Haymarket, in aid of the Danish Widows and Orphans of the Soldiers fallen in the present War." Thus this was not, like the first, an exclusively Scandinavian exhibition,

yet mainly from the regions of the North, and with a special purpose towards the benefit of Denmark. There was a large committee of 86 persons, including various well-known names—Antigua, Armand-Dumaresq, Askwold, Madame Henriette Browne, Böe, Baudry, Corot, Comte, Daubigny, Dalsgaard, Frölich, Gudin, Grönland, Hansen, Jensen, Jernberg, Kiorboe, P. A. Labouchère, Nordenberg, Patrois, Ricard, Sorensen, Tide-mand, and others. The sympathy of the French painters in the object of the exhibition is amply attested by this list, and will be noted to their honour: whether to *our* honour that no single British name appears on the committee list, and only two among the exhibitors, we leave unargued. The Director was Herr J. G. Elfström. The collection was larger than that of last year; the number of catalogued works being 166 (instead of about 120) exhibited by 83 artists, of whom there seem to have been less than 20 non-Scandinavian. This, however, falls short of the actual total, as some pictures were removed from time to time, and others substituted.

The display was very decidedly superior to that of 1863, and presented enough for interest, though not for high panegyric. Among the most noticeable Northern works were—*Dalsgaard*, A Dying Woman receiving the Sacrament, an interesting work as a study of national peculiarities, though not up to the power of the admirable painting of Itinerant Mormons which this artist sent to the International Exhibition; *Frisch*, A Danish Countryman ploughing over an ancient Sepulchral Mound, fine in serious feeling; *Hoff*, The Little Brother, and a Girl Spinning, a truly excellent little domestic picture, as good as Duverger, and possibly even superior on the artistic side; *Kiorboe*, The Inundation (a repetition of the well-known subject of the Newfoundland and her Puppies), and “Sporting in a Swedish Forest, a good shot,” a large picture which showed two foxes, one of them hit and dying; *Sorensen*, Early Morning on the Coast of Scotland, the Isle of Arran in the background, with Fishing-boats returning home; *Madame Jerichau*, Danish Milkmaid returning. The foreign contributions included—*Armand-Dumaresq*, a vast and clever picture of the Charge of

Desvaux's Division at Solferino; *Baudry*, a fine portrait of Guizot, full of high-strung nervous character in both hands and face; *Corot*, The Toilet, a landscape with figures, important in scale, of a lady undressed after a bath *al fresco*, attended by her maid; *Zuccoli*, A Portrait of Garibaldi, from sittings at Caprera; *Comte*, Turtle-doves, a small mediæval subject; *Daubigny*, Sunrise on the Borders of the Oise, large and of very fine quality. To these may be added a curious and daring, though by no means a satisfactory picture, on a large scale, by Mr W. Strutt, of a Bush-fire in Australia, full of human and brute personages.

We now pass to exhibitions of the works of individual artists.

The current year has been specially memorable in this respect by virtue of the exhibition held from the 12th of March to the 30th of July, in the South Kensington Picture Gallery, of the Pictures, Drawings, Sketches, &c., of Mulready. A good number of the works were removed for sale in the auction held by Messrs Christie and Co., but of these several were replaced for exhibition by the buyers, as stated in the catalogue. "Nearly all the artist's finished pictures, and a considerable number of sketches, studies, and drawings, are now displayed on the walls of the Museum, illustrating the whole course of his long and laborious life, from the first boyish fancy to the picture that stood unfinished on his easel when he died. In addition to the works entered in the catalogue, Mr Mulready produced in his earlier years certain oil-paintings, pencil-drawings, book-illustrations, &c., some of which are believed to be no longer in existence, and of others the possessors are not known." The catalogued number of works was 488, of which 113 were oil-paintings, including a portrait of Mulready by Mr Linnell. This total is more than double that of the Mulready Exhibition held by the Society of Arts in 1848, when 214 examples altogether were collected. The catalogue was carefully prepared; showing, as far as practicable, the dates of painting and of first exhibition, the size, condition, and present proprietor, with some other such details, and even including the works which are known to exist, but whose

actual whereabouts has not been traced. The earliest specimens of all are "A first attempt, probably before 1796" (the painter was born in 1786), and "Drawing for permission to draw from the Living Model in the Royal Academy, signed 1800." Of the oil-pictures, the first was "A Crypt in Kirkstall Abbey, Yorkshire (Charles West Cope, Esq., R.A.). Exhibited in the Royal Academy 1804. Canvas $15\frac{1}{2} \times 11\frac{1}{4}$; foreground cracked from use of asphaltum." (We give the item entire as a specimen of the catalogue; in numerous other cases the details are much fuller.)

We need not dwell at any length upon the characteristics of Mulready, and consequently of this exhibition, which was just as full a résumé of his performance in life as the "Complete Poetical Works" of Wordsworth, for instance, are of his. Perhaps the most prominent artistic quality of Mulready was a determination always to do his best, aided by a more than common freedom from variation of power; and, along with this, a faculty and habit of giving *all* the elements of his own range of art in impartial and nicely adjusted balance. His defects were a notable want of impulse, and of sturdy spontaneity, and (as far at least as his art is concerned) a slenderness of mental force. He was a humourist, and an idyllic designer; a painter of character, of sentiment, and of simple agreeableness; a realist and a purist, an adept in drawing, design, colour, texture, composition, handling, effect. But he was not an absolutely *great* humourist, nor *great* idyllic designer, nor *great* colourist, or the rest of it. His works are eminently "satisfactory" in a certain sense—that is one of their distinctive qualities: and yet they afford less genuine satisfaction than many works obviously imperfect. He has produced masterpieces, real masterpieces which are sure to live; only, the indisputable artistic gift which is in them stops short of power, and the mastery is the very utmost which he possessed. It is not the outpouring of a cornucopia, but the squeezing of a sponge; there is no *reserve* of faculty behind, the evidence of a lavishly endowed nature. But, after the utmost that may be (not without reluctance) said to guard against unqualified enthusiasm for Mulready's excellence, all honour to the true and fine artist, who never designed to do less than his best!

The following may be cited as works typical of Mulready's powers in various directions, and as evidencing his highest pitch in each. A *Music Lesson*, *Portraits of himself and a Young Lady at a pianoforte*, painted in 1809, and exhibited (probably with some finishing graces?) in 1851. This is a most lovely work, the adolescent grace of the beautiful damsel worthy of a Greek: we call it the very finest picture produced by Mulready. *Sea-coast Scene*; boat with figures on the beach, and *Bathers in the Sea*, 1809. Not a very conspicuous picture, yet its hazy softness and aerial truth show how far the painter might have gone in the class of regular landscape or sea-pieces, had he applied himself more especially to them. The general quality of the picture reminds one somewhat of the *Coast-scene* by Turner, in the National Gallery, hung next to the *Pastoral* by Claude. *The Barber's Shop*, 1811: one of the most thorough and felicitous in humour, perfect in all points of keeping, and excellent in colour, execution, and brilliant depth of tint. *The Village Buffoon*, 1816, his diploma-picture: certainly not surpassed by any other example in the same style; consummately painted, and the general conception of the whole subject more able than was often the case with Mulready, though it might not unfairly be termed unpleasant. *Margaret of Anjou throwing away the Red Rose of Lancaster*, from "Anne of Geierstein," 1832; one of his very few subjects related to the tragic ideal, and, but for a certain pettiness in the faces, showing adequate capacity in that direction. *The Whistonian Controversy*, 1843; perhaps his most highly wrought work in colour combined with execution, not absolutely the best in either taken apart, but the most startling combination of the two. *Women Bathing*, 1849; and the *Bathers*, or the *Nymph*, about the same date: these have a great idyllic charm, of which a modified phase is also to be noted and admired in such pictures as the *Sonnet*, *First Love*, *An Artist's Studio*, &c. Fully as interesting as the section of oil-paintings in the exhibition was that of the *Life-studies*, bits of landscape effect in pastel exquisite beyond words, drawings of leafage, sketches for pictures, &c. &c. The *Life-studies* above all characterize Mulready quite as much as

anything he executed with the brush. Their defect, and certainly no slight one from the higher grounds of criticism, is that they tend to place the study of the living human form upon the level of object-drawing: the idea of a living body yields to that of a moulded flesh-surface. Yet even this defect sinks out of sight often enough: and, on their own showing, the studies are almost always consummate and continually quite marvellous, the very types of perfection in their particular aim. Those which bear date about 1858-9 are perhaps the most excellent of all in faultless tenderness of handling and surface, what the Italians term *morbidezza*. Possibly there was a slight tremulousness in the hand of the septuagenarian student: if so, his delicate artistic sense turned it into the last secret of perfection.

On the 16th of May was opened, at the "New Gallery," No. 16, Hanover Street, an exhibition of two pictures by Mr Holman Hunt, and one by Mr Martineau: this exhibition is still going on as we write. The pictures of the first-named artist are "the After-glow in Egypt" (begun when the painter was in that country), and "the Illumination on London Bridge on the Night of the Marriage of the Prince of Wales:" Mr Martineau's picture is "the Last Day in the Old Home," the *chef-d'œuvre* (for such it may fairly be called) which gave this gentleman so honourable a position in the International Exhibition of 1862. The "After-glow in Egypt" is a life-sized figure of a young Egyptian peasant-woman carrying on her head along the muddy shallows of the Nile a shock of corn which attracts a number of Barbary pigeons. For national and local truth, and for strongly enforced completeness and finish of realization, this work certainly does not yield to anything that Mr Hunt has produced: possibly, indeed, it is his executive masterpiece, as it is beyond comparison the work of the largest scale of figure-drawing which has yet come from his hand. The Illumination picture is fully as good in its way, and shows Mr Hunt in a range of subject quite new to him. Crowded with figures, full of well-invented and characteristic episodes of a dramatic, popular, or humorous cast, the work is still more remarkable as a pageant-picture; and in this respect it transcends anything

which we should have reckoned upon from the subject. It is eminently vivid and unusual. This exhibition is open in the morning for a shilling, and in the evening for sixpence; a plan which is no doubt well worth trying, both as a speculation and for the public convenience. As a further example of the high prices to be realized by admired painters, we may record that the "After-glow in Egypt" was sold before exhibition for £1300, and, as soon as exhibited, obtained from a dealer an offer of £2000. The previous celebrated picture by Mr Hunt, the Finding of the Saviour in the Temple, was on view at the Gallery of Messrs Jennings, in Cheapside, in the early part of the Spring.

A very meritorious exhibition has been that of Water-colour drawings of India, Thibet, and Cashmere, made by Mr William Simpson, and collected at the German Gallery, 168, New Bond Street. This gentleman showed laudable powers in his illustrations of the Crimean War; and he more than maintained his position by the Indian series, of which the catalogue enumerated 158. The entire set, however, was to amount to 250. The works were throughout clever, and often effective; several of them slight, others finished up to the usual level of water-colour painting. In colour, one was not pleasantly impressed by the prevalence of the lighter tints of strong colours, such as pink, azure, yellowish-green, and so on: but possibly this may be locally true. In such subjects as the "Street in Bombay," giving a lively idea of a crowded scene, with important groups of figures, the artist has very considerable success. Mr Simpson's Indian tour lasted three years: "he visited nearly every place of interest, from Cape Comorin to Peshawur, and some of the picturesque regions beyond the British frontier, as Cashmere and Thibet." *Inter alia*, he ascended "the Ganges to its source, at what the Hindoos call the Cow's Mouth, a glacier 13,000 feet above the sea:" and altogether he travelled some 23,000 miles. The drawings were on sale singly during the exhibition, but with a reserve in case an offer should be made for the collection as a whole; and it would certainly be well worthy of such an offer. It is to be published in chromo-

lithography, by Messrs Day and Son, under the title of "India, Ancient and Modern," with text by Mr J. W. Kaye.

Four other exhibitions of foreign landscape have to be noted.

The Royal Geographical Society, 15, Whitehall Place, displayed for a short while up to the 21st of May an interesting collection of water-colours taken on the Zambesi River by Mr T. Baines, who had accompanied the Livingstone expedition. Views, natural productions, native manners and customs, were represented. The chief subject was the Great Fall, the vast river plunging into a deep cleft in the table land. The paintings had an air of truth, without much elaboration.

Towards the middle of the summer Madame Bodichon (late Miss Barbara Leigh Smith) opened at No. 121, Pall Mall, a small collection of her water-colour views in Algeria. This set did not perhaps comprise any so remarkable as the best heretofore displayed by the same really talented lady; but she never fails to show perception of purpose. Herr Ferdinand Richardt exhibited in his studio, No. 23, Berners Street, for some weeks up to the end of May, a considerable collection of his paintings and sketches in Denmark, Sweden, Canada, and other parts of North America. The pictures were 16 in number, and mostly large; including the Falls of Niagara, the Mammoth Cave of Kentucky, Harper's Ferry, the Castle of Fredericksburg, &c., marked by precision of architectural and other detail. Towards the end of the Spring a set of about 112 paintings by Mr Nathan Hughes was opened in the Fine Arts Gallery of the Pantheon Bazaar, noticeable as representing the landscape of those seldom pictured countries, Chili and Peru, together with the frightful catastrophe in the church of Santiago, and several portraits of leading personages. These were deplorable works of art, although Mr Hughes is notified to have "stood at the head of his profession in South America." Some copies from pictures in the Florentine Galleries were more respectable in tone and colour than might have been expected from the other productions. Another landscape exhibition is that which Mr Hamerton has permanently established at No. 196, Piccadilly, for the reception of his works as they come from the easel: "Sens from the Vine-

yards," and "the River Yonne," were added this season, and are, with the remainder, still on view.

Messrs Agnew placed on exhibition in the Spring, at No. 5, Waterloo Place, the "First Sermon" of Mr Millais, with the etched proof of Mr Barlow's engraving; also a series of six water-colours by Mr Gilbert from the song of the Fine Old English Gentleman. Messrs Moore, McQueen, and Co., of Fenchurch Street, had on view in March the two interesting and promising pictures by the late John Luard—the Officers in their hut in the Crimea, and the Indian invalided Officer "nearing home." The same publishers exhibited in the Egyptian Hall, for several weeks, commencing about the end of April, an important picture by Mr Lacy, "A Sunday afternoon at Hampton Court in the Summer of 1658;" Cromwell, with his wife, his son Richard, and his death-marked daughter, Mrs Claypole, listening to the blind Milton playing a psalm upon the organ: Andrew Marvell and Thurlow are also present. The figures were somewhat above life-size. The serious simplicity, and freedom from affectation, of Mr Lacy's handiwork are appreciated by his countrymen, though his paintings do not now often appear among us, owing partly, no doubt, to his being settled in France. In the present work, the greatest difficulty was also the best success—we mean the figure of Cromwell, to have done whom even partial justice is no small credit to any painter. Along with this picture, though not in the same room, appeared the Crucifixion by Mr Selous, and the 30 water-colours of Jerusalem, Bethlehem, and the Holy Places, by Carl Werner; both already mentioned by us upon their former exhibition. Messrs Sampson, Low, and Co. had on view from the 22nd of June a picture by Mr Darley of Washington Irving and his literary friends at Sunnyside, which is to be engraved.

Two English court pictures and two foreign battle pictures will close our list of the exhibitions by single artists. Mr Jerry Barrett (already known by pictures of the Queen at Chatham Hospital, Miss Nightingale, and Mrs Fry) exhibited in Bond Street a painting, ten feet long, entitled "A Drawing-room at St James's Palace in the Reign of Queen Victoria," executed

under Her Majesty's sanction, and containing from fifty to sixty portraits. The Prince Consort is included, the assumed date of the Drawing-room being some four years ago. The difficulties of such a subject in point of general and artistic taste and pictorial management are next to insurmountable: a very peculiar gift and eminent attainments are demanded, and the painters who possess these are seldom moved to apply them in that particular direction. We cannot say that Mr Barrett has conquered his difficulties more decidedly than a number of other men: his picture, however, contains some expressive and telling portraits, and is, to the best of our recollection, a great advance upon his previous works. Nearer to the higher level of success, and yet not fully reaching it, was "The Marriage of the Prince and Princess of Wales," by Mr G. H. Thomas, exhibited in the German Gallery from early in May till the end of the season. Here were no less than 93 portraits, from the life, and a few others still remained to be added. The style might be termed slight; yet the picture presented a fact-like *ensemble*, and showed (like some of its precursors from Mr Thomas's hand) a good capacity for this class of work. The light, without being violent, was managed so as to give the utmost emphasis to the bridal group; the portraits were extremely recognizable. Of this work "a fac-simile reproduction in full colours" is to be published by Messrs Day and Son. Messrs Moore, McQueen, and Co., exhibited in Fenchurch Street, in the Spring, a picture of the Battle of Melazzo by Signor Panebianco, executed (it is affirmed) from a sketch by an officer who was present in the engagement. The moment chosen was that when Garibaldi unhorsed Giuliani, who was about to seize him. Messrs Graves have had on view another picture of the Italian hero and liberator, "Garibaldi's Descent from Aspromonte," by the well-reputed though somewhat over-sketchy painter Induno. The wounded General was shown being carried down the mountain by some of his adherents. Photographs of this picture were taken, "the proceeds of the sale to be presented to Garibaldi for national purposes."

The "Exhibition of the Works of Ancient Masters and Deceased British Painters" at the British Institution opened on the

4th of June and closed on the 27th of August. The number of works was 184, of which 55 were British. The memorable feature of this collection, very scanty in fine Italian pictures, was in its representation of Velasquez, who has never perhaps been more splendidly, and certainly never in a more interesting manner, shown forth in England. In our brief enumeration of leading works we therefore commence with the

Spanish school—*Velasquez*: Portrait of Philip IV. of Spain (the property of Mr Henry Huth), holding his hat and a letter, a stupendous full-length. His Queen, Elizabeth of Bourbon (ditto), lanky, wonderful. *Gaspar Guzman*: Duke d'Olivarez (ditto). Sketch for the picture at Madrid called *Las Meninas*; the Infanta Margareta, daughter of Philip IV., surrounded by her Ladies and Dwarfs, posed for her portrait in the studio of the painter (Mr Bankes); a most magnificent example of artistic truth, masterly, original, and peculiar in every item: here the heads of the King and Queen are not shown reflected in the mirror as they are in the finished picture. This is the celebrated composition into which it is said that Philip IV. painted the cross of Sant' Iago upon the doublet of Velasquez: and the exhibition of the present sketch or small duplicate raised a discussion whether the anecdote ought not rather to attach to this sketch itself than to the picture in Madrid. The figure of Velasquez in the sketch does bear the red cross; and our own impression coincided with that of those disputants who considered the execution of this cross to be somewhat odd and arbitrary—very slight it incontestably is—and not by any means unlike what one might expect to proceed from the royal rather than the pictorial hand. *Murillo*: Spanish Girls looking from a window, termed *Las Gallegas* (Lord Heytesbury). *Italian school*—*Da Vinci* (or according to some *Luini*): Portrait of a Young Man of the Milanese Archinta Family, 1494 (Mr Fuller Maitland). *Guido*: Cardinal Ubaldini (Viscount Clifden), a good life-sized full-length. *Salvator Rosa*: Masaniello (Mr Munro), looks very suspicious, the sitter being neither a fine man nor at all suggesting a fisherman. One may safely surmise, moreover, that Masaniello was not important enough to be painted from

the life before the Revolution, and had no time for such a purpose after it. *Flemish school*—*Vandyck*: Wentworth, Earl of Strafford (Sir P. de Malpas Grey Egerton), repeated or copied from Lord Fitz-William's picture. Portrait of Endymion Porter (Earl of Mexborough). Three Portraits of Charles I., in one frame (Marquis of Lothian), are very questionable. *German school*—*Holbein*: Henry VIII. (Mr J. Iltid Nicholl), noticeable by his greyish white scanty beard. *Dutch school*—*Ruysdael*: Sea-piece, a Storm (Marquis of Lansdowne), an important specimen. *Rembrandt*: Landscape with Mill (ditto), the famous masterpiece. *Both*: Landscape, with Soldiers and Prisoners (Earl of Zetland), a very large and distinguished specimen. *Hobbema* and *A. Vandevelde*: Landscape and Figures (Earl of Dudley), 1663. *English school*—*Crome*: Harbour-Scene with Boats (Mr Wynn Ellis). The Old Oak (ditto). Coast-Scene near Yarmouth (ditto), a large picture of a black storm, more grand than the painter's customary range and style. Slate-quarries (Mr Fuller Maitland), very admirable, and with an interesting sort of affinity to the style of Mr Whistler in our own day. *Hogarth*: Mary Girardot, afterwards Mrs André (Mr John Green), a peculiar specimen. *James Ward*: Landscape, with Mill, 1806 (Mr Louis Huth), painted away from, but after study of, the Rembrandt already specified, and with a suggestion of Gainsborough's style as well. *Gainsborough*: The Duchess of Gloucester (Lord Wenlock). George IV. when Prince of Wales (Marquis of Lothian): we should rather presume this to be the Duke of York, the likeness of the Duke to his father, and of the heir-apparent to his mother, being very marked in the portraits of their youthful period. Earl Mulgrave, Lord of the Admiralty (Mr Bulteel). *Reynolds*: Mrs Collyer (Sir W. Knighton). The Family of Thomas and Lady Juliana Penn (Mr W. Stuart), a noticeable picture of children. Paul Methuen, Esq., and Lady Boston as Children (Lord Methuen), a large and singularly delightful picture; the children are in the company of their pets, a pug and a tabby cat. *Wilkie*: The Neave Family, 1810 (Sir Digby Neave), a fair picture, with a touch of the style of Harlowe.

Besides those at the British Institution, the only "Old Master" we have to record this season is a so-called Sebastian del Pionbo of the Holy Family, which was exhibited at No. 119, New Bond Street, towards the end of June : * it was advertised as "the best picture in Europe." According to an account in one of the newspapers, the owner "tells a romantic story of its discovery in Spain, where, in troubled times, it was immured in a vault, with other interesting objects. The painter has borrowed the figure of Joseph almost literally from Raphael. The characteristics of the picture are bold relief, graceful attitudes, and unhesitating freedom of outline, more especially in the hands ; the colouring, moreover, is still bright and forcible. Of the antiquity of the painting we have no doubt. It is not alone by the figure of Joseph that we are reminded of Raphael : the general feeling of the group seems animated with the spirit of that master. The graceful bearing of the Virgin, who has raised a light veil from the sleeping Infant Jesus, might have been designed by Raphael : but the face of the Virgin is of the type favoured by Sebastian."

Of Sculptural Exhibitions, to which we now pass, the principal has been that of the Horticultural Society. The council offers to purchase works suitable for the decoration of their grounds, to the extent of £500 per annum. The works sent in for purchase must be new and original ; figures, groups, or large ornamental vases, or pedestals with bas-reliefs ; and artists of all nations may compete. The competition-works for the present year were in the gardens from the 1st of June to the 30th of September, and were open to public view from the 13th of July. Marble, terra-cotta, and other materials, with various experiments in colour, were included. The Sculptors' Institute has declined to continue its connexion with these exhibitions, on account of a departure from the original rules ; and it cannot be said that anything has been done this year by the project to raise the general tone of sculptural art. Another body, the Society of Sculptors in England, exhibited this year, as well as last, along with the Architectural body in Conduit Street ; this also being a display which presents little scope for critical comment.

* The writer was out of England at the time, and has not seen this picture.

At Messrs Miller and Sons', No. 179, Piccadilly, was displayed during the summer the series of youthful statuettes by Mr Durham, of English sports—cricket, boating, &c.,—of which various examples were included in the Academy Exhibition, much to the satisfaction of miscellaneous visitors. They were executed in bronze by MM. Carlbien and Corbière. On the 31st of May, the "Fine Arts Gallery, Vauxhall Bridge," was opened with upwards of 100 works of sculpture; including the Albanian Slave, by Caroni; which received a prize-medal in the Florentine Exhibition of 1861, and several other foreign examples. The main object of the exhibition is to place works for sale advantageously before the public, who are admitted free.

The only other exhibition which we feel called upon to notice is that of Painted Glass, which opened on the 24th of May at the South Kensington Museum: a valuable and interesting experiment. It showed us with some fair approach to completeness how far we have already advanced in this revived art; what relation the practice of it in England bears to such foreign works as memory will readily recall for comparison; and how much remains yet to be done before we can consider ourselves fairly launched on a career of sound performance and progress. The verdict ought to be that a very great deal remains to be done. The general notion of British painted glass, as developed in this exhibition, was that of a recurrence to mediæval models, often consciously defective in drawing, &c., through the mere unenlightened and meaningless spirit of imitation, still oftener obviously crude and conventional in design because the producer fancies he is bound to conform to a certain standard, instead of ascertaining for himself what is the thing to be done, and how best to do it according to the most diligent cultivation of his own proper powers. Design rigid and factitiously ecclesiological, colour hard and staring, were the resources wherewith but too many of the exhibitors professed to emulate the matured mediæval work: matured according to its own purpose and knowledge, and, as such, a model of the highest abstract excellence, but by no means copiable as a concrete by artists of such very different training, information, and bias, as the nineteenth century supplies. True, glass-

painting is an essentially mediæval art, and a genuine mediævalist is likely to revive it to much better purpose than anybody else: but such a man will be prompted by the spirit and the suggestions of the old work, not narrowed down into its copyist. As a copyist, the would-be revivalist is certain to fail: as a student and recaster, he may reasonably aspire to succeed.

The contributing firms, which sent more than 109 works altogether, were Messrs O'Connor; Lyon and Co.; Morris, Marshall, Faulkner, and Co.; Powell and Sons; Hardman and Co.; Ward and Hughes; Heaton, Butler, and Bayne; Baillie and Co.; Pilkington and Co.; Lavers and Barraud; Clayton and Bell; Holland and Sons; Joseph Bell; Edmundson and Son; Chance Brothers and Co.; Connell; Field and Allan; and Forrest. Of these firms, the only one which appears to work in the spirit of thorough artists, with a clear perception of what to do, and how rightly to do it, is Messieurs Morris, Marshall, Faulkner, and Co.; a firm composed of artists of real capacity, some of them of eminence, who know what mediævalism actually is, and neither need nor condescend to repeat its A B C as their own idiom. Significant in invention, original and artist-like in design, simply effective in colour, yet almost retiring in comparison with some of their cruder competitors, this firm produced some really beautiful works, which we should not hesitate to prefer to any other painted glass of the day that we know, whether native or foreign. It is curious that these artists, who have not produced a single specimen in the least like any specimen of any period of the middle ages, were popularly pitched upon as the most "exaggerated mediævalist" of all. Curious, and also suggestive: the occult reason, undetected by the adverse commentators themselves, being that these artists are genuine mediævalists *in spirit*, so far as they are mediæval at all, while the mass of glass-painters are mere imitators of the externals of mediævalism, faults and solecisms included. Similarly, one of Titian's senators in a frock-coat and trowsers would be more truly Venetian and senatorial than a London shop-keeper in the robes of a Procurator of St Mark's. The one would possess the essence; the other fumble in the cast-off clothes. But your popular discriminator cannot

be so nice in his distinctions: by instinct he blunders towards the truth, but, in expressing it, he inverts the terms. He would tell you that the counter-jumper is a Procurator, and that the Senator is "doing the Titianesque."

Of the other exhibitors, we may commend Messrs Powell and Sons as respectable in design: Messrs Heaton and Co. as competent in a somewhat conventional style tending towards the German; Messrs Lavers and Barraud as clever and quaint in motive (one of their subjects, an Adoration at the Nativity, was designed by Mr Millais, and made at any rate an effective picture, if not very much of a painted window); Messrs Clayton and Bell as practical, methodic, satisfactory workers, superior to most in colour; Messrs Field and Allan, who sent a figure of the Gentle Shepherd, as at least untrammelled by the cast-clothes theory. One of the old painted windows belonging to the Museum, from Winchester College, circa 1440, might be studied with advantage by the various competing firms. It is intended to renew these exhibitions annually; and for next year a prize of £50 is offered for the decoration of a large window on one of the Museum staircases. The subject is a very good one, from Ecclesiasticus, giving ample opportunity for variety and character on the subjects. The quotation begins with the words: "How can he get wisdom that holdeth the plough, and that glorieth in the goad?" and ends, "Every one is wise in his work."

Here we close our review of the exhibitions and exhibitors of the London season of 1864; and we only wish we could unreservedly apply to them the expression of the writer of Ecclesiasticus, "Every one is wise in his work." However that may be, we think our opening remarks upon the prolific productiveness of a London season in point of art, have been amply borne out; the number of works which have passed under our review, exhibited between the end of February and the end of July, being, on a moderate computation, fully 6500, of which more than two-thirds must have been the productions of native artists displayed for the first time.

W. M. ROSSETTI.

THE LIFE AND WORKS OF

WILLIAM BLAKE.

NOW-A-DAYS it is customary for a critic to limit his attention to what a book contains, paying little heed to the manner in which it is written. The titles of profound thinkers are bestowed by hasty critics on writers whose leading characteristic is that they systematically dislocate their sentences and disregard the rules of grammar, who gladly sacrifice the graces of composition in order to produce a meretricious and momentary effect. But, when conscientiously determining the merits of a book, it is as necessary to scrutinize the peculiarities of its style as to estimate the value of its contents. To neglect the former is to act unjustly both towards the author on whose labours judgment is passed, and towards the audience before which judgment is pronounced. Original matter badly arranged, and weighty thoughts inadequately or grotesquely clothed, cannot be fully appreciated or perfectly understood. Neither should style be exclusively studied by a writer nor regarded by a critic. Unless the subject matter be intrinsically valuable, no rhetorical gilding can confer on it permanent interest and real importance. The mere proficient in the tricks of fine writing resembles the charlatan who amuses us when he puffs his wares, but utterly fails in convincing us that they are matchless as well as cheap.

The foregoing remarks may be stigmatized as truisms. Yet they are not less true than apposite. Since both authors and critics are daily becoming more forgetful and heedless of

maxims which cannot be disregarded with impunity, it is necessary in the best interests of literature that these maxims should be constantly reiterated and peremptorily enforced. Literary composition is as truly a Fine Art as painting or sculpture. Hence, when noticing books in a *Review* having for its objects the study and interpretation of Art, it were unpardonable to refrain from examining the artistic qualities of the style in which those books are written. Moreover, there is urgent need for an exposure and a condemnation of the pointless jargon into which literary style is rapidly degenerating. When the priests are openly sanctioning the worship of strange gods in the Temple of Art, it is fitting that the High Priest should denounce the scandal, and endeavour to restore the backsliding worshippers to the true faith.

Among the works falling within our province to review, Mr Gilchrist's *Life of William Blake** is a striking example of how a book intended to give pleasure as well as convey information should not be written. Its style is what we should expect to meet with in publications designed to produce a morbid sensation, being jerky, affected, and obscure; a style which no true literary artist would employ, and in which no great artist's doings should be chronicled. True, the author's life was suddenly cut short before the completion of the two volumes which compose this work; but it is stated in the Preface, that prior to his untimely death, the biographical portion was "substantially complete, and the first eight chapters were already printed." Hence, even had Mr Gilchrist been spared to revise his production, it is unlikely that he would have transformed its style. That style is a passable imitation of the grotesque kind of writing which, having adopted from Jean Paul Richter, Carlyle has employed as the vehicle of his thoughts. Its leading characteristic consists in using words in new ways and wilfully violating the accepted rules of composition and grammar. The thoughts of a man so original as Carlyle must command attention how-

* *Life of William Blake*, "pictor ignotus," with Selections from his Poems and other Writings. By the late Alexander Gilchrist. 2 vols. London & Cambridge: Macmillan & Co., 1863.

ever they may be expressed, and even those who most ardently desire that he should give vent to his thoughts in a different manner, cannot dispute their novelty and vigour. His imitators not having equally weighty matter to communicate, endeavour to rival him by servilely copying his manner. The result is that those who bear with Carlyle's mannerism for the sake of the mental power Carlyle displays, are irritated beyond measure when they meet with writings stamped with the same mannerism, but wholly deficient in the same power.

Clearness and naturalness constitute a good style. It must be clear in order to be comprehended without fatigue. It must be natural, for an original style is the shadow of the mind. Literal imitation of the styles of great writers is, above all things, to be shunned and censured. Too much labour cannot be expended in studying the various modes in which the greatest men have expressed their thoughts. Too much care cannot be exercised in steering clear of the delusion that the mechanism of sentences is the measure of an author's power. The fashion of dress which suits the commanding form and features of a handsome empress, renders the ungraceful shape of an ungainly scullery-maid more conspicuous. A writer's thoughts can appear to the best advantage only when draped in a language and after a fashion of his own. If a writer desire to express a thought already expressed by Addison and Carlyle, he cannot do better than quote their words. If he wish to express an original thought in the manner of either, he can, at the best, make a random and probably erroneous guess as to the mode in which each would have expressed that particular thought. For a student to give his days and nights to the volumes of Addison would be as foolish as to devote them to the volumes of Carlyle, if his object were to acquire the reputation of either, by employing the turns of phrase and the favourite words which are characteristic of each.

A few sentences taken from the chapters printed before Mr Gilchrist's death will fairly show the nature of his shortcomings as a writer. Here is one among many in which the words seem to have been intentionally placed in the most unnatural

order: "A man of plausible address, as well as an ingenious, the quondam chaser and enameller was, evidently: a favourite with the President (Reynolds), a favourite with royalty." The following is not absolutely unintelligible; but it is as obscure as any sentence possibly can be:—"In the catalogue of the now fairly established Royal Academy's Exhibition for 1780, its *twelfth*, and first at Somerset House—all previous had been held in its 'Old Room' (originally built for an auction room), on the south side of Pall Mall East—appears for the first time a work by 'W. Blake.'" The next and last example we shall give will prove how closely a borrowed style is allied to bad taste. After having stated that Blake formed one of those who used to assemble at the house of Mrs Mathews, Mr Gilchrist indulges in the following gratuitous speculations as to the different persons of note with whom Mrs Mathews might have been acquainted, and as to the manner in which they might have passed their evenings in her society: "Perhaps pious, busy Hannah More, as yet of the world, as yet young and kittenish, though not without claws, also in her youth a good letter-writer in the woman-of-the-world style; perhaps being of the Montagu circle, she also would make one at Mrs Mathews', on her visits to town to see her publishers, the Cadells, about some ambling poetic 4to. . . . Good Heavens! What a frowsy, drowsy 'party sitting in a parlour,' *now* 'all silent and all damned' (in a literary sense), these venerable ladies and great literary luminaries of their day, ladies once lively and chatty enough, seem to an irreverent generation, at their present distance from us."

It is deeply to be regretted that a subject so extremely interesting as the life and works of William Blake should be marred by the style and method in which it has been treated. Errors of judgment even more great and mischievous than the errors of taste already noticed, will be pointed out and commented on hereafter. Meantime, we shall throw into a connected narrative the leading incidents which marked Blake's career and determined his position as an artist.

He was born at 28, Broad Street, Carnaby Market, on the 28th of November, 1757. His father was a respectable, but not

very prosperous, hosier. As a boy, Blake was distinguished by his dreamy and imaginative temperament, and had, from childhood upwards, what he styled "visions." Mr Gilchrist states that his first vision occurred when he was eight or ten years old. It was that of "a tree filled with angels, bright angelic wings bespangling every bough like stars." When he related this incident to his parents, his father threatened him with a flogging for telling a falsehood. According to Mr Crabb Robinson, these visions began at a much earlier period. He once heard Mrs Blake say to her husband:—"You know, dear, the first time you saw God was when you were four years old, and He put His head to the window, and set you screaming."

Having manifested a natural taste for drawing, his parents did their best to foster it. At the age of ten he was sent to a drawing school in the Strand, kept by Mr Pars. His father also purchased plaster casts, in order that he might continue his studies at home, and, in addition, let him have small sums of money from time to time wherewith to make a collection of prints. The prints which he then fancied were those which professed connoisseurs neglected; consequently, he frequently got extremely good value for his money. In later life he rejoiced over the nature of his boyish predilections, embodying his feelings in the following terms:—"I am happy, I cannot say that Raphael ever was from my earliest childhood hidden from me. I saw and I knew immediately the difference between Raphael and Rubens." At the age of fourteen, Blake was apprenticed for a term of seven years, to Basire, an engraver of some repute. During his apprenticeship, Oliver Goldsmith once entered Basire's abode. The poet's finely-shaped head made so great an impression on Blake as to make him inwardly wish that when he grew to manhood his head might be equally remarkable. His master employed him to make drawings from the statues and monuments in Westminster Abbey, and various old churches in and about London. This occupation, which lasted several years, was both pleasing and useful, and implanted in him a love for Gothic art and architecture which deepened with his years, and endured to the close of his life. The

earliest engraving by him, and one marked by many of the peculiarities which afterwards distinguished his productions, was made in the second year of his apprenticeship. It was entitled "Joseph of Ariinatheia, among the Rocks of Albion." At the bottom of it, in two lines, are these words; "Engraved by W. Blake, 1773, from an old Italian drawing," "Michael Angelo, pinxit." Between these lines is the following curious and characteristic statement: "This is One of the Gothic Artists who built the Cathedrals in what we call the Dark Ages, wandering about in sheepskins & goatskins; of whom the World was not worthy. Such were the Christians in all ages."

The originality and activity of Blake's mind even in youth were displayed in some poems written between the ages of twelve and twenty, and printed at the cost of Flaxman and other friends in 1783. They never got into general circulation; consequently, they produced no impression on the public. The chief point in them is their inartificiality. Some of them resemble the charming songs of the earlier dramatists. We can understand why they should bear few traces of the poetical style which was fashionable towards the close of the eighteenth century, when we learn, as we do from one of Blake's contemporaries, that he was an assiduous reader of Shakespeare's *Venus and Adonis*, *Tarquin and Lucrece*, and *Sonnets*, of Ben Jonson's *Underwoods and Miscellanies*.

His apprenticeship ended, he became a student at the Royal Academy. He studied in the Antique School under the supervision of Moser, who then held the office of Keeper. He preferred drawing from the antique to drawing from living models. This distaste to life-studies was always entertained by him. Among his last notes is one to this effect written in a volume of Wordsworth's poems:—"Natural Objects *always did and do weaken*, deaden, and obliterate imagination in me." Not merely did he disapprove of the method of study pursued at the Academy, but he also disagreed with the art-views held and inculcated by Moser. The following passage from Blake's pen informs us as to the nature of this divergence of opinion. "I was once looking over the prints from Raphael and Michael

Angelo in the library of the Royal Academy. Moser came to me and said, 'You should not study these old, hard, stiff, and dry, unfinished works of art: stay a little and *I* will show you what you should study.' He then went and took down Le Brun and Rubens' *Galleries*. How did I secretly rage! I also spake my mind! I said to Moser, 'These things that you call finished are not even begun: how then can they be finished? The man who does not know the beginning cannot know the end of art.'

During several years, Blake was chiefly occupied in engraving illustrations for serial publications. What leisure hours he had were engaged in the conscientious study and practice of art. In 1782 he married. He was then in his twenty-fifth and his bride in her twenty-first year. His wife proved a congenial and devoted help-mate to him. She implicitly believed in his genius and obeyed all his commands. Accustomed as we are to hear him spoken of as "the gentle Blake," it is startling to meet with some of the statements made by his biographer concerning the manner in which he conducted himself towards his wife. The following anecdote shows Blake's disposition in a very unfavourable light. His brother Robert lived with him and his wife. "One day, a dispute arose between Robert and Mrs Blake. She, in the heat of discussion, used words to him, his brother (though a husband too) thought unwarrantable. A silent witness thus far, he could now bear it no longer, but with characteristic impetuosity—when stirred—rose and said to her: 'Kneel down and beg Robert's pardon directly, or you never see my face again!' A heavy threat, uttered in tones which, from Blake, unmistakeably showed that it was *meant*. She, poor thing! 'thought it very hard,' as she would afterwards tell, to beg her brother-in-law's pardon when she was not in fault! But being a duteous, devoted wife, though by nature nowise tame or dull of spirit, she *did* kneel down, and meekly murmured, '*Robert, I beg your pardon, I am in the wrong.*' 'Young woman, you lie!' abruptly retorted he: '*I am in the wrong!*'" There can be no question as to which of the trio acted the most praiseworthy part. Indeed, it is with

pity mingled with admiration for Mrs Blake that we learn from Mr Gilchrist :—" There had, indeed, at one time been a struggle of wills, but she had yielded; and his was a kind if firm rule."

Finding that neither design nor engraving afforded him an adequate income, Blake entered into partnership with James Parker, who had been a fellow-apprentice at Basire's, and the two opened a shop as engravers and print-sellers. Disagreements soon caused the dissolution of the partnership, and henceforth Blake endeavoured to earn a livelihood by working in the threefold capacity of author, printer, and publisher. His first productions were poems resembling those he had previously written, and illustrated by himself. Desiring to give these compositions to the world, but unable to get a publisher to take the risk, or a printer to grant him credit, he invented a very ingenious method for accomplishing his object. He ascribed the discovery of this method to supernatural agency, the medium of communication being the shade of his brother Robert who had recently died, and which appeared to him during the night. Half-a-crown was all the money he then possessed. Of this he spent one shilling and ten-pence in the purchase of the requisite materials. By outlining the verse and the illustration with an impervious liquid on a plate of copper, and applying acid so as to eat away the remaining portions, the writing and design were left in relief, and from a plate so prepared any number of copies might be taken. The page was afterwards coloured by hand. His colours were mixed after a method of his own, or rather after a method which Joseph the sacred carpenter had revealed to him in vision. He taught his wife to take off the impressions and tint the plates. The finished pages were "done up in boards by Mrs Blake's hand, forming a small octavo; so that the poet and his wife did everything in making the book,—writing, designing, printing, engraving; everything except manufacturing the paper: the very ink, or colour rather, they did make. Never before surely was a man so literally the author of his own book. '*Songs of Innocence, the author and printer, W. Blake, 1789,*' is the title." Many of these songs

are charming on account of their exquisite simplicity, and all are written in the ordinary poetical style, differing in this from the prose run mad in which Blake composed his longer poems. The *Book of Thel* is one of the latter productions. It was printed and illustrated in the same way as the *Songs of Innocence*, as, indeed, were nearly all the subsequent works of this author. The *Marriage of Heaven and Hell* came next in order, and to it were appended "Proverbs of Hell" and "Memorable Fancies." Among the proverbs are many trivial ones; but there are also many that are pregnant and impressive. Here are a few samples. "Prudence is a rich ugly old maid courted by Incapacity." "The most sublime act is to set another before you." "Excess of sorrow laughs: excess of joy weeps." "If others had not been foolish, we should be so." "Truth can never be told so as to be understood, and not be believed." "What is now proved was once only imagined." Others are simply unintelligible: of them one or two specimens will be enough. "The roaring of lions, the howling of wolves, the raging of the stormy sea, and the destructive sword, are portions of eternity too great for the eye of man." "The selfish smiling fool and the sullen frowning fool shall be both thought wise, that they may be a rod." "The eyes of fire; the nostrils of air; the mouth of water; the beard of earth."

Three of the "Memorable Fancies" are quoted by Mr Gilchrist. He justly remarks concerning them:—"Half dream, half allegory, these wild and strange fragments defy description or interpretation." Nevertheless, he thinks the public open to heavy censure for indifference to Blake's merits as a writer. We shall quote a "Memorable Fancy" in order that our readers may judge as to the literary qualities of his prose writings. It does not matter which is selected, seeing that all are couched in the same strain. The one we shall choose is taken from a very scarce tract which has not been reprinted along with the other works by Blake in these volumes, and has therefore the attraction of novelty:

"A MEMORABLE FANCY.

"Once I saw a Devil in a flame of fire, who arose before an Angel that sat on a cloud, and the Devil uttered these words :

" 'The Worship of God is, Honouring his gifts in other men each according to his genius, and loving the greatest men best, those who envy or calumniate great men hate God, for there is no other God.'

"The Angel hearing this became almost blue, but mastering himself he grew yellow, & at last white pink & smiling, and then replied :

" 'Though Idolator, is not God One ? & is not he visible in Jesus Christ ? and has not Jesus Christ given his sanction to the law of ten commandments, and are not all other men fools, sinners, & nothings ?'

"The Devil answer'd ; 'bray a fool in a mortar with wheat yet shall not his folly be driven out of him : if Jesus Christ is the greatest man, you ought to love him in the greatest degree ; now hear how he has given his sanction to the law of ten commandments : did he not mock at the sabbath, and so mock the sabbath's God ? murder those who were murdered because of him ? turn away the law from the woman taken in adultery ? steal the labor of others to support him ? bear false witness when he omitted making a defence before Pilate ? covet when he pray'd for his disciples, and when he bid them shake off the dust of their feet against such as refused to lodge them ? I tell you no virtue can exist without breaking these ten commandments ; Jesus was all virtue, and acted from impulse, not from rules.'

"When he had so spoken, I beheld the Angel who stretched out his arms embracing the flame of fire & he was consumed and arose as Elijah.

"NOTE. This Angel, who is now become a Devil, is my particular friend : we often read the Bible together in its infernal or diabolical sense, which the world shall have if they behave well.

"I have also the Bible of Hell: which the world shall have whether they will or no." *

When commenting on the "Memorable Fancies" he has quoted, and of which that relating to a vision of "A Printing-house in Hell" is in some respects even more extravagant than the foregoing one, Mr Gilchrist assures us that "the power of these wild utterances is enhanced to the utmost by the rich adornments of design and colour in which they are set—design as imaginative as the text, colour which has the lustre of jewels." Certainly, it is a triumph of artistic skill to harmonize design with the text. But the author of these rhapsodies would have done better still had he displayed less imagination and more sense, less power and more meaning in his "wild utterances."

In 1791, Blake succeeded for the first and only time in getting a publisher to give one of his poems to the world. This was Johnson, of St Paul's Churchyard, who was notable for the liberality of his opinions as well as of his conduct towards those whose productions he published. Had it not been for him, it is unlikely that Cowper would have produced *The Task*. The book he now published for Blake was entitled *The French Revolution, a poem in Seven Books. Book the First. One Shilling*. The remaining books of this epic, though written, were not published, because the Revolution ran a different course from that predicted in them. The published portion fell still-born from the press. Johnson proved of service to Blake by employing him to design and engrave six plates to a series of *Tales for Children*, by Mary Wollstonecraft. He also invited him to his weekly dinners, at which Drs Price and Priestley, Godwin, Holcroft, Fuseli, Mary Wollstonecraft, and Tom Paine, were among the guests. It is not wonderful that Blake should have imbibed the political opinions in vogue among this circle of free-speaking men. His notion was that the shape of his forehead made him a republican, and he used to say to any of his Tory friends, "I can't help being one, any

* To Mr Edwin Field, the possessor of this probably unique tract, we are indebted for the opportunity of making the above extract.

more than you can help being a Tory : your forehead is larger above ; mine, on the contrary, over the eyes." He even went so far as to walk the streets wearing a red nightcap, a thing which none of his associates ventured to do, probably, because none of them was a visionary. Assuredly those who claim to be visionaries indulge in very strange conduct. The following is an incident which is without parallel, and which admits of one explanation only. After narrating it Mr Gilchrist adds,—"For my reader . . . frankly to enter into the full simplicity and *naïveté* of Blake's character, calls for the exercise of a little imagination on his part." The story used to be told by Mr Butts, who was an admirer and constant purchaser of Blake's productions. One day, Mr Butts calling upon Blake, found him and his wife sitting in a "summer-house, freed from 'those troublesome disguises' which have prevailed since the Fall. 'Come in!' cried Blake; '*it's only Adam and Eve, you know!*' Husband and wife had been reciting passages from *Paradise Lost*, in character, and the garden of Hercules Buildings had to represent the Garden of Eden: a little to the scandal of wondering neighbours, on more than one occasion." We have already said that Mr Gilchrist thinks "the exercise of a little imagination on the reader's part is necessary in order to comprehend Blake's character: he likewise maintains, that conduct so extraordinary as the foregoing is to be explained by this, that Blake "lived in a world of Ideas," and that in his opinion those who went naked were "pure and wise." Because living in a world of ideas and holding the last-mentioned opinion, it is accounted permissible for Blake to do things with impunity, which, if done by others, would lead to their incarceration in a lunatic asylum! Moreover, Mr Gilchrist seems to regret "that the prejudices of society would hardly permit the experiment to be more than temporary and private." It is added, another of his fancies was that he became for the time being "the historical person into whose character he projected himself. 'I am Socrates,' or 'Moses,' or 'the prophet Isaiah,' he would wildly say; and always, his glowing enthusiasm was mirrored in the still depths of his wife's nature." When a man wildly says

"I am the Prince of Wales," it is customary to confine him during his Majesty's pleasure. When a man assures everybody he meets that he is a teapot, that he must be handled gently lest he should be broken, it is customary to regard him as a monomaniac, and treat him accordingly. The reasoning of Mr Gilchrist leads to the conclusion that were Blake to have acted the parts either of the Prince of Wales or of the teapot, such conduct is to be explained and excused by calling it "glowing enthusiasm!" Mr Gilchrist attempts to triumph over those who may hold that the above anecdote tells against Blake's sanity by confounding them with the dilemma that if "the anecdote argues madness" in the husband "it argues it" in the wife also. But those who note his other statements to the effect that Blake had his wife under his absolute control, "that there had indeed at one time been a struggle of wills, but she had yielded," will not be vanquished by the dilemma, but conclude that while the anecdote argues madness in Blake, it argues weakness in his wife.

His next works were *The Gates of Paradise*, *Visions of the Daughters of Albion*, and *America: a Prophecy*. The first of these is the most intelligible. The second is said to partake "of the same delicate mystic beauty as *Thel*, but tends also towards the incoherence of the writings which immediately followed it." Not even "delicate mystic beauty" is claimed for the *America*. It is characterized by "too much wild tossing about of ideas and words:" in plain English, it is unintelligible. We give a fac-simile of one page of the *America*, reduced to half the size.

After producing these incomprehensible works, he printed the *Songs of Experience*. Like the *Songs of Innocence* produced five years previously, they are genuine and wonderful poems. One of them, *The Tiger*,* has been so often reprinted as to be familiar to most readers of poetry, and no one has ever

* It is a pity that this poem has not been literally reprinted in the second volume of this work. The alterations made by Mr Dante Rossetti are few, and they may be improvements. Unquestionably, a reprint is infinitely less valuable when it is not a literal reproduction of the original.



Albion's Angel stood beside the Stone
of night, and saw

The terror like a comet, or more like the
planet red.

That once inclosed the terrible wandering comets in its sphere
Then Mars thou wast our center & the planets thrice thy round.
Thy crimson disks so, cer the Sun was rent from thy red sphere
The Spectre glowed his horrid length staining the temple long
With beams of blood & thus a voice came forth and shook the
temple







read it without being impressed with the grandeur and energy of its diction. Despite several blemishes of language and oddities of expression, all Blake's songs are distinguished by delicacy of sentiment, directness of language, and depth of thought. Flaxman considered his poems "as grand as his pictures." "Blake himself thought his poems finer than his designs."

In 1794, the year in which these *Songs* were printed, was

produced *Europe: a Prophecy*. Instead of quoting any of the extracts given by Mr Gilchrist, we shall quote his opinion concerning this work. "It is hard to describe poems wherein the *dramatis personæ* are giant shadows, gloomy phantoms; the *scene*, the realms of space; the *time*, of such corresponding vastness that eighteen hundred years pass as a dream. . . More apart from humanity even than the *America*, we are baffled in the endeavour to trace out any distinct subject, any plan or purpose, in the *Europe*, or to determine whether it mainly relate to the past, present, or to come." This opinion is the more trustworthy because it is given after repeated perusals of the poem. Yet Mr Gilchrist assures the reader who might be disposed to close this and the other books of Prophecy in despair, that, should he read and re-read it, "he would do so with a deepening conviction that their incoherence has a grandeur about it, as that of a man whose eyes are fixed on strange and awful sights, invisible to bystanders." Can grandeur compensate for incoherence?

About similar works, such as *Urizen*, *The Song of Los*, and *The Book of Athania*, it is unnecessary to say much. The first is said to resemble its predecessors, being, like them, "shapeless, unfathomable; but in the heaping up of gloomy and terrible images, the *America* and *Europe* are even exceeded." In the second, we "seem to catch a thread of connected meaning." *The Book of Athania* is said to contain "lines and passages of much force and beauty, but they emerge from surrounding obscurity like lightning out of a cloud."

While producing the foregoing works, he was engaged in labours of a less original and more remunerative kind. He engraved plates for a book of travels, designed and engraved illustrations to a translation of Bürger's *Lenore*, and to a new edition of Young's *Night Thoughts*. In 1799 he exhibited a picture at the Royal Academy, having for subject *The Last Supper*.

At the beginning of the present century, Blake left London and took up his abode at Felpham, on the Sussæx coast. He did so at the request of Hayley, who, having the knack of

writing smooth verses, was considered a poet by a generation that confounded clever versification with genuine poetry. Being then engaged upon a biography of Cowper, Hayley thought to advance the fortunes of a deserving artist by employing Blake to engrave the illustrations to the projected work. Blake gladly accepted the proffered task. On arriving at Felpham, he thus expressed his delight with his new place of abode in a letter to Flaxman, and whom he addressed as the "Dear Sculptor of Eternity,"—"Felpham is a sweet place for study, because it is more spiritual than London. Heaven opens here on all sides her golden gates; her windows are not obstructed by vapours; voices of celestial inhabitants are more distinctly heard, and their forms more distinctly seen; and my cottage is also a shadow of their houses." During his residence there, he frequently walked along the sea-shore, and held "visionary conversations . . with many a majestic shadow from the past—Moses and the Prophets, Homer, Dante, Milton: 'All,' said Blake, when questioned on these appearances, 'all majestic shadows, grey but luminous, and superior to the common height of men.'" Two other incidents made him remember Felpham: the one, "a fairy's funeral" which he saw in his garden there; the other, his trial and triumphant acquittal on a charge of high treason. The former was a "vision;" the latter an unpleasant fact. Being insulted by a drunken soldier and giving strong blows in return, the soldier trumped up a treasonable accusation against him. The jury that heard the case considered the soldier's charge to be malicious as well as false, and acquitted Blake. After four years had elapsed, he abruptly returned to London. The only reason which can be assigned for this step is that which he afterwards gave, "the Visions were angry with me at Felpham." From Hayley he received the greatest kindness. This, the irritable and eccentric artist seems to have taken in bad part, for among other splenetic effusions inscribed in a manuscript volume occur the following epigrams, the one addressed to Hayley by name, the other supposed by Mr Gilchrist to refer to him:

"Thy friendship oft has made my heart to ache :
Do be my enemy, for friendship's sake ! "

"Friends were quite hard to find, old authors say,
But now they stand in everybody's way."

After returning to London, Blake produced two of those illustrated works which he called poems; the one being styled *Jerusalem*, the other *Milton*. In neither is there much having any connexion with its title. A few intelligible lines and sweet verses occur in the *Jerusalem*; but, "for the most part, in the midst of such a chaos of words, names, and images, that, as the eye wanders, hopeless and dispirited, up and down the large closely-written pages, the mind cannot choose but busy itself with the question, how a man of Blake's high gifts ever came to produce such, nay, to consider this, as he really did, his greatest work." He wrote to Mr Butts, "I consider it as the grandest poem that this world contains." The *Milton* is said to equal its predecessor in obscurity; moreover, as the subject "has no perceptible affinity with its title, so the designs it contains seem unconnected with the text."

The works which chiefly occupied Blake during the remainder of his life were the well-known designs to Blair's *Grave*, the *Canterbury Pilgrimage*, and illustrations to Philips' Pastorals. About this time it was that he produced his visionary heads. It is noteworthy that these heads were sketched between the hours of nine and ten at night and three and four in the morning. Ghosts are never seen by daylight by those who believe in them. Towards midnight Blake had his visits from the land of spirits. The reason why those who wish or expect to behold a supernatural appearance are gratified during the hours of darkness only, is that the nervous system is then most highly sensitive and most responsive to mental impressions. It is unfortunate for the accuracy of Blake's spiritual portraits that "two are inscribed 'Richard Cœur de Lion,' and each is different." His last great works were his *Inventions to the Book of Job*, and ninety-eight designs to Dante's *Divine Comedy*. The former is in every way the most remarkable of his works; the latter is chiefly memorable from being executed when the

artist was approaching his seventieth year. At the age of sixty-eight, he began to learn Italian, and after a few weeks' study, he sufficiently mastered the language to be able to form a pretty good notion of Dante's poem in the original. He died, after a brief illness, on the 27th of August, 1827. "On the day of his death," writes Smith, who had his account from the widow, "he composed and uttered songs to his Maker, so sweetly to the ear of his Catherine, that when she stood to hear him, he, looking upon her most affectionately, said, 'My beloved! they are *not mine*. No! they are *not mine*!' He told her they would not be parted; he should always be about her to take care of her."

Throughout the two volumes containing the particulars of Blake's struggles and works, sounds a monotonous under-tone of protest and complaint against an ungrateful public for neglecting Blake, and against certain calumniators for charging him with madness. The key-note is sounded on the title-page, where he is styled "Pictor Ignotus." Nothing is more usual or more unreasonable than to throw all blame on the public if the productions of an artist or author are unpopular, or to disparage the artists and authors whose productions are in everybody's possession, and whose praises are echoed throughout the land. Indeed, it would seem as if they alone are great who at once despise and win popular favour. The contradictory and erroneous statements on this head have their origin in a misconception or confusion as to who they are that constitute the public whom we are to please and by whom we are to be commended. If by the public be meant the whole mass of the English people, it will be found that its favourites are men devoid alike of education and intellect, who are capable of no higher feats than delivering ranting speeches, writing "sensation" novels, or singing ribald songs. On the other hand, if by the public be meant those who are qualified to discover and estimate the merits of any artistic or literary work, it will be found that every author or artist has his own public. By the general public, Blake was certainly neglected during life and unheeded after death. But his own public, which was necessarily a very small one,

did not neglect, and will never cease to honour him. The repeated complaints of Mr Gilchrist, and which Mr Rossetti has reiterated, are answered by some remarks of the former in the first chapter of this biography. "It needs to be *read* in Blake, to have familiarized oneself with his unsophisticated, archaic, yet spiritual 'manner,'—a style *sui generis* as no other artist's ever was,—to be able to sympathize with, or even understand, the equally individual strain of thought of which it is the vehicle. And one must almost be *born* with a sympathy for it. He neither wrote nor drew for the many, hardly for work'y-day men at all, rather for children and angels; himself 'a divine child,' whose playthings were sun, moon, and stars, the heavens and the earth." After giving an explanation so lucid and satisfactory as the foregoing why Blake should have attracted little attention, it is almost incredible that his biographer should afterwards bemoan his lot in strains like these,—“Alas! whether Blake were definite or indefinite in his conceptions, he was alike ignored. He had not the faculty to make himself popular.” That there was a public, though an exceedingly small one, that appreciated his genius is proved by this, that he did succeed in disposing of his various productions. That the circle of his admirers has increased is proved by this, that an illustrated copy of *The Songs of Innocence and Experience*, for which he obtained from thirty to forty shillings, now finds eager purchasers at twelve guineas.

At the bottom of Mr Gilchrist's complaints against the public, lies the grievance that Blake did not receive adequate remuneration for his labours. Now this is a topic which should be passed over in silence when deciding on an artist's merits. If the element of pay once be introduced, there is an end of sober and discriminating criticism. Unhappily, it is an element which influences the unthinking mass in this age of Mammon worship. Proclaim that a picture has been painted for twenty thousand pounds, and millions will flock to see it under the conviction that it must be a great work because having cost a great price. Moreover, having seen it they will assuredly style it the most wonderful picture they ever beheld. If a blank

canvas were substituted for the painting, and it were stated on unquestionable authority that twenty thousand pounds had been given for the canvas, equally large crowds would gaze upon it, would see something uncommon either in the reticulation of the canvas or in its colour, and would be proud to belong to a country in which there was a man so enterprising as to give such a large sum for an article so trivial. An actual fact being better than an hypothesis, the following anecdote, for the truth of which we can vouch, will confirm our remarks. A few art-treasures were recently collected for the entertainment of a select party at a private house. Among them was some very rare and very old china. The majority of the guests, being ignorant of its value, handled it in the listless and careless fashion which those who are uninterested in what they fancy they ought to admire are wont to do. A connoisseur, alarmed for the safety of the precious wares, remarked that each piece was worth one thousand guineas. The effect was magical. Irreverent fingers were instantly withdrawn, longing eyes gazed upon each piece with rapture, nearly every mouth was filled with praises of the wonderful beauty of the brittle wares. The admiration was genuine and the enthusiasm unfeigned; but the cause of both was the sight of a thousand guineas represented by a piece of old china.

That Blake should have obtained a scanty sum for his extraordinary productions is a thing to be regretted rather than denounced. That the general public should have been deaf to the charms of his verses and blind to the originality of his designs should excite no surprise. We marvel exceedingly that a biographer so acute and intelligent as Mr Gilchrist should have made the indifference of the public and the small income of the artist subjects for peevish complaint and indignant sarcasm.

It is strenuously contended that Blake was not, as Wordsworth, Southey, and many others have alleged, a man of "insane genius." His personal friends, it is urged, believed in his sanity. Among those whose words are quoted to controvert the generally received opinion is Mr Finch, who states, "He

was not mad, but perverse and wilful; he reasoned correctly from arbitrary and often false premises." "There was nothing mad about him," emphatically exclaimed to me Mr Cornelius Varley: "people set down for mad anything different from themselves." Blake's own notion was that "there are probably men shut up as mad in Bedlam, who are not so; that possibly the madmen outside have shut up the sane people." Mr Gilchrist maintains that the latter observation could not have proceeded from a madman. However, it bears a curious resemblance to the well-known saying of an undoubted lunatic, that it was the so-called madmen who were really sane; but that the rest of the world being mad, and in a majority, had locked up the sane men in asylums.

Madness, like knowledge, is relative; a man can be pronounced either mad or learned only when compared with those of his fellows who are regarded as sane or erudite. Would a man possessing complete control over his faculties have seriously penned such a passage as the following which occurs in a letter to Flaxman? "I am more famed in Heaven for my works than I could well conceive. In my brain are studies and chambers filled with books and pictures of old, which I wrote and painted in ages of eternity before my mortal life; and those works are the delight and study of archangels. Why, then, should I be anxious about the riches or fame of mortality?" Here is a remark which he made in conversation with Mr Crabb Robinson, when the latter asked him what resemblance there was between the *genius* of Socrates and his *Spirits*; "I was Socrates, or a sort of brother. I must have had conversations with him. So I had with Jesus Christ; I have an obscure recollection of having been with both of them." On another occasion he said, that "Bacon, Locke, and Newton are the three great teachers of Atheism, or Satan's doctrine." He maintained "that the earth is flat, not round." Mr Robinson informs us that, "Objections were seldom of any use. The wildest of his assertions was made with the veriest indifference of tone, as if altogether insignificant;" also, "that his observations, apart from his visions and references to the spiritual world, were sensible and acute."

These last words furnish a clue to the exact state of the case. Were we to bring together all Blake's strange utterances, or record all his strange acts, we could easily prove him to have been a lunatic. Were we to exhibit all the tokens he has left of his genius, we could as easily prove him to have been inspired. The truth is, he was neither the man of uniformly sound mind his biographer would have us believe, nor the downright madman that others suppose. He was the victim to frequent attacks of monomania. Had he lived hard, or indulged in debauchery of any kind, his nervous system would have given way, and he would have died in an asylum. To his singular abstinence from all physical excesses he was indebted for the degree of mental health he enjoyed. Because his reason rested on shifting foundations, he was so eccentric and original. Because endowed with a singularly vivid and fertile imagination, yet singularly deficient in judgment, he was emancipated from that uneasy feeling of responsibility to the opinion of what is called society, which unnerves the arm and fetters the intellect of men as highly gifted as Blake, but having their powers in more perfect equilibrium. He said fearlessly whatever rose to his lips; he did swiftly whatever he conceived, without any regard to the opinions of others, without thought of the consequences to himself. From his writings he never erased a word, in his designs he never altered a line that he might gain a temporary success or excite a momentary surprise.

Herein lay his strength and his helplessness: to this are attributable his successes and his failures. He had the exceeding strength which an omnipotent imagination bestows, but which was neutralized by the weakness that the absence of controlling reason entails. The greater portion of Blake's waking life was that which we all live when our eye-lids are closed in slumber, and our sleep is crowded with dreams. Then it is that imagination has full and uncurbed play, that heterogeneous thoughts flash through our brains, that we become the passive agents of the mental forces which, when we awake, we have under our control. During our dream-life, responsibility is a meaningless word, and reason exercises no influence. Menacing phantoms,

shapes of exquisite contour, scenes of unparalleled loveliness arise before us and vanish without effort or power on our part, either to cause their departure, prolong their stay, or thoroughly enjoy their delights. What we behold during sleep only, Blake beheld when awake. It was in his power to do what mortal never did before, perpetuate those visions with the pen or pencil. But being obliged, as it were, to depict and record everything, he produced works having all the incoherence of dreams, as well as all their marvellous glories.

He could depict or narrate, but could not select. In a letter to Mr Butts, concerning the *Jerusalem* he says,—“I have written this poem from immediate dictation, twelve or sometimes twenty or thirty lines at a time, without premeditation, and *even against my will.*” The words we have put in Italics demonstrate the truth of our theory. There is no longer any need to inquire why Blake’s writings and designs are at once so incoherent and so fascinating.

While the incoherence is palpable to every one, the fascination is acknowledged by those only whose natures are akin to Blake’s. In this respect, Blake is the counterpart of Sir Thomas Browne. The melody of the prose, the poetry of the thoughts, the far-fetched or boldly coined words in which the strangest ideas are embodied, render the writings of the latter alike perplexing and impressive. To those fitted to enjoy them, nothing can afford more unalloyed pleasure. Like Blake, he had little sympathy with the common-place feelings of ordinary men, took no interest in the petty struggles and miserable triumphs which occupy and delight the majority of the human race. Because both stood apart from the crowd during life, the crowd heard of their decease without sorrow, and has treated their memories with neglect. In order to command the admiration of the multitude, it is necessary to herd with the multitude, and, in some respects, to be on an equality with it. Those who

“live and lie reclined
On the hills like gods together, careless of mankind,”

must patiently endure the contempt of the ignorant by whom

they cannot be appreciated, and of the envious by whom they cannot be rivalled. They must submit, moreover, to be misunderstood by those who, though meaning well, are yet unable to do them full justice, who cite their blemishes as excellences, and tarnish the lustre of their real achievements by injudicious and exaggerated laudation.

If, instead of indulging in silly tirades against the general public for treating Blake with indifference, and against a portion of it for denying his sanity; if, instead of adducing pitiful arguments to prove that he was in every way constituted like other men, Mr Gilchrist had maintained that Blake's mental weakness was the source of his genius and furnished the only rational explanation of his exceptional power, he would have acted wisely, because he would have upheld what was indisputable. For, after carefully weighing the matter, it is impossible to doubt that William Blake was the maddest of authors and artists, and an extraordinary genius among madmen.

W. F. RAE.



EUGÈNE DELACROIX.

VERY few artists have during their life been as much abused and as much praised as Eugène Delacroix. His admirers declared him to be the first contemporary painter, and his enemies refused him even talent. He has been exposed to the harshest criticisms on one side, whilst on the other people would kneel before his worst faults, his most violent exaggerations. What can have been the cause of such contradictory appreciation? Is it not that the powerful originality of Eugène Delacroix could leave no one insensible; and that, an enthusiastic interpreter of passion, he either subjugates or repels? It is impossible to remain cold before such works, which are all fire; and such flashes of genius.

Genius, that sacred flame, that creative power,—very few artists have possessed it in so high a degree as Eugène Delacroix. And now that his death has calmed the debates, no one can refuse it to him,—without giving him the title of *first painter of France*, which would be to forget too easily Ary Scheffer, Paul Delarôche, Horace Vernet, those artists of the first rank,—and especially Ingres, whose genius is mighty enough to match that of Eugène Delacroix.

We do not pretend here to draw a parallel between these two great spirits, so different in all respects, except their powerful youth, their life, their force, which did not desert the one more than it has deserted the other; we only wish to show how unfair it is to classify artists of genius. Is it not attempting to put

bounds to the beautiful, and to limit it to one particular genius? Eugène Delacroix says:

“Le beau n'est point circonscrit dans une école, dans une contrée, dans une époque; on ne le trouve pas exclusivement dans l'antique, comme quelques uns le prétendent, ni exclusivement dans Raphaël ou les peintres qui se rapprochent de sa manière suivant d'autres.”

These lines are the beginning of a precious essay* by our master, which he ends thus:

“On dit d'un homme pour le louer qu'il est un homme unique: Ne peut-on sans paradoxe affirmer que c'est cette singularité, cette personnalité qui nous enchante chez un grand poète et chez un grand artiste; que cette face nouvelle des choses révélées par lui nous étonne autant qu'elle nous charme; qu'elle produit dans notre âme la sensation du beau, indépendamment des autres révélations du beau qui sont devenues le patrimoine des esprits de tous les temps et qui sont consacrées par une plus longue admiration?”

It seems to us that these words are remarkably applicable to Delacroix himself. He is a *unique* painter, and his powerful and audacious genius reveals to us new things, which astonish us, shall we say, as much as they charm us? His talent is not one that can charm according to the sense generally given to the word, but he moves and touches our very soul.

Naturally nervous and excitable, it is passion that he expresses in his works, not sentiment; grief, not resigned, but personal, fierce, and passionate. What also characterizes his talent is the breadth and fertility of his conceptions, and his unbending will. All his life long he worked to give greater expansion to the *originality* of his talent, and each one of his works, whether small or large, simple sketch or immense composition, flower, animal, landscape, or dramatic scene, each is marked with the stamp of his vigorous personality, and the most unpractised eye will always know a “Delacroix.” He often lapsed into exaggeration; but what powerful chords he caused to vibrate! When however a subject demanded more calmness and sobriety,

* *Questions sur le Beau.* Published in the *Revue des Deux Mondes*, June 15th, 1857.

he could compel his natural ardour to give way,—witness his poetical creation of the Luxembourg cupola.

As a colourist, one must go back as far as Rubens and the great Venetian painters to find his rivals.*

The romantic school had chosen him for its head, but he aspired to a prouder position. When it declined, imitating and copying instead of creating, Delacroix, always equal to himself, always a *master*, produced new creations, and interpreted with high intelligence the poets Goethe, Byron, Shakespeare, Dante, and Walter Scott.

Wholly absorbed by his art, he never opened his studio to pupils. His genius required quiet and meditation. When he did, for a time, receive pupils, it was in a studio entirely separate from his own; and he then would devote to them only one hour every day. His life was sedentary and uniform; he never married, and a fanatic in his art, he sacrificed everything to it.

“This indefatigable combatant never rested till this melancholy day,” said M. Huet at his funeral; “work was his greatest felicity, art his sole passion, a passion to which he sacrificed everything,—the pleasures of the world, where the charm of his manner would have insured him a brilliant and easy success; and the joys of the family, which he understood with the intelligence of a noble heart. Like Michaelangelo, he grudged the hours which he was forced to steal from his jealous art.”

Eugène Delacroix was born on the 26th of April, 1799, at Charenton St Maurice, near Paris. He was the youngest of the family, and his brother was 25 years of age, and his sister was married, when he came into the world. His father had been a deputy in the Convention and minister of foreign affairs under

* This is stated with great clearness in the Introduction to the Foreign Schools of Painting, in the Official Catalogue of the Fine Art Department of the International Exhibition of 1862:—“The value and charm of colour have been illustrated conspicuously in the works of Delacroix and Décamp; the former, a copious and inventive artist in large works, which like

Etty's range over various styles, but are in all subordinate to the exhibition of that gift, which (as most distinctively and emphatically the painter's gift) where it exists in force, always makes itself predominant. French critics, who have seen Rubens in Delacroix, have compared Décamp to Rembrandt.”—(Page 156.)

the Directory, in which office Talleyrand succeeded him. Full of enthusiasm and disinterestedness, he left these public duties a poor man; and under the Empire he accepted the prefecture of Marseilles, and afterwards that of Bordeaux. It was in this latter place that Eugène Delacroix passed the greatest part of his childhood. Feeble and nervous in the extreme, his youth was one succession of accidents. He was always sickly, and it could truly be said that such health as he had was maintained by his wonderful moral energy alone.

He lost his father when still very young, and was taken charge of by his sister in Paris, for the family was left in complete poverty. The classical studies of Eugène Delacroix were not much cared for, and were scarcely finished when they wished him to become a clerk in a notary's office. But he felt an irresistible vocation for painting, and did not yield to the wishes of his family. He gained to his views a relation, the painter Riesener, a scholar of David, and father to the Riesener who is our contemporary. Delacroix found in him a protector and a friend, who helped him with his advice and his influence, and procured admission for him into Guérin's school.

Guérin, it is well known, was the most classical of David's followers, and, most strange to say, it was in his school that there were assembled the young artists who have since revolutionized painting in France,—Géricault, Ary Scheffer, Eugène Delacroix. Géricault had already revealed his spirit of revolt by two pictures exhibited in 1812 and 1813, the *Equestrian Portrait of M. Dieudonné* and the *Wounded Cuirassier*. His influence over Delacroix was most favourable. It was he who showed the young artist that in the Louvre could be found better lessons than in Guérin's studio. And Delacroix employed himself in copying the Venetian and Flemish masters, in whose school he may be said to have "formed his palette." All his life long he retained this taste for the study of the old masters, and to the end he was happy when the authorities of the Louvre lent him some picture to copy.

But the *direct* influence of Géricault did even more to awaken and arouse the genius of Delacroix. He was then

working at his great painting, the *Wreck of the Medusa*, the development of which Delacroix watched day by day. He even sat for one of the shipwrecked; and it was on his return from the long hours passed in contact with this powerful genius, that Delacroix, in the garret he had transformed into a studio, meditated his great picture "Dante and Virgil,"* and even secretly worked at it.

"Dante and Virgil, conducted by Phlegyas over the Stygian lake which surrounds the infernal city, pass through the crowd of damned souls, who cling to the boat with the strength of despair." Such is the subject of the picture taken from the 8th Canto of the *Inferno*. A subject entirely new; and at a time when all the subjects of paintings were derived from a frigid mythology, this selection was in itself a revolution.

Bolder even than Géricault, Delacroix freed himself more completely from all conventional types; and no weakness of imitation slipped into his work, by which he revealed from the very first all he afterwards proved to be, the bold, passionate, daring painter, who could find on his palette those grand harmonies which move the soul so deeply.

The picture finished, Delacroix wished to send it to the Salon. But he was too poor to afford a frame for it, without which it would not be admitted, and he had a horror of borrowing. What could be done? A kind-hearted carpenter, living in the same house and hearing of his perplexity, gave him four laths. Delacroix, quite happy, painted those laths and made a frame for his picture and sent it so to the Louvre. The day of the opening of the Salon he ran to the Louvre and looked for his frame. He did not find it. The disappointment was dreadful, and he seated himself in despair upon a bench. A keeper of the gallery, who knew him, went to him and said: "You ought to be glad, I should think?" "Glad? and what for? to be refused?" "Why, have you not seen your picture in the salon carré, with a splendid frame that the Baron Gros caused the administration to put to it? for yours, do you see, came in pieces."

* Musée du Luxembourg.

Delacroix could not believe his eyes. His picture was there in a place of honour! And he owed this distinction to a man, whom he admired with all the ardour of his sanguine nature,—to the painter whom his friend Géricault looked upon as the greatest master of the French School.*

It is necessary to recall the state of decay of the French School at that time, to have a just notion of the effect produced by the picture of "Dante and Virgil." David, though old and in exile, strove even from thence to maintain his long-established despotism over his pupils. Girodet more and more mingled poetry with painting, and was composing his *Pygmalion*. Prudhon, who alone had preserved the individuality of his talent, was dead. Ingres was living in retirement in Italy. Guérin devoted himself more and more to the purely classical style. Gérard was declining. Gros alone upheld the honour of the School he had revived in freeing himself from his master's tutelage; and it was he who was the first to acknowledge the genius of Delacroix, and generously to praise him. Gérard also frankly expressed his sympathy, and inspired M. Thiers when he wrote on "Dante and Virgil" this remarkable page:

"No picture, in my opinion, better reveals the future of a great painter than that of M. Delacroix representing Dante and Virgil in the Inferno. There can be seen especially that burst of talent, that glow of rising superiority, which revive hopes rather discouraged by the too tame merit of all the other pictures.

"Dante and Virgil, led by Charon, pass the infernal river, and cut their way with difficulty through the crowd which throng around the boat to enter it. Dante, supposed to be alive, has the horrible tint of the place; Virgil, crowned with dark laurels, has the complexion of death.

"The wretches, condemned eternally to long to reach the opposite shore, cling to the boat; one grasps it in vain, and thrown back by his too rapid movement, is plunged into the waters; another embraces it and pushes away with his feet those who

* Episode related by M. Charles Blanc in his remarkable study on Delacroix. *Gazette des Beaux Arts*, Janvier, 1854.

would approach like him ; two others seize with their teeth the wood which they cannot retain their hold of. There is seen the selfishness of distress, the despair of hell. In this subject, so near exaggeration, can be found an austerity of taste, a local *convenance*, so to speak, which dignify the drawing which judges, severe but in this instance not well advised, would reproach as wanting in *noblesse*. The touch is large and firm, the colour simple and vigorous, though rather crude. The artist has also that poetical imagination common to the painter as well as to the writer, that imagination of art which might be styled the *imagination of drawing*, and which differs entirely from the first one. He places his figures, groups them, bends them according to his will, with the boldness of Michaelangelo and the fertility of Rubens. I know not what recollection of the great masters invades me at the aspect of this picture ; I find once more that wild, earnest, but natural power, which yields without effort to its own impulse." *

But what no description can render is the power, the marvellousness of the colouring, and the stately majesty of the figure of Virgil, who, calm, grave, impassive, looks without horror on the swimmers who try to cling to the bark, whilst Dante is chilled with fear, his knees seem to give way under him, and he lifts up his hand in sign of terror. It would be difficult to picture anything finer than the head of Virgil, which will remain as the purest and most perfect type of the poet of the Georgics.

This splendid picture has often been called the masterpiece of Delacroix. We do not think so. It is certainly one of his masterpieces, but it cannot be placed above *Medea*, the *Piéta*, the ceiling of the *Apollo Gallery*, and especially not above the paintings of the Library of the Corps Legislatif, which for us mark the greatest height of his genius.

Dante and Virgil, so marvellous a picture when taken as a whole, shows great incorrectness of drawing in the details, a fault with which Delacroix has often been reproached, and by the Baron Gros, at the outset, when the young artist went in a timid

* Article published in the *Constitutionnel*. Paris, 1822.

way to thank him for the frame put to his picture. "Ah! you are the one, young man, who has painted . . . that boat? Well, you have achieved a masterpiece, and most probably without knowing it, for you are too young to understand the meaning and value of your work. It is Rubens reformed! But you cannot *draw*, my friend, you bungle; you must come to us and you'll be taught to correct your outlines, to model properly, to see accurately."

The effect produced by *Dante and Virgil* was, we have already said, immense. The ardent youth looked upon Delacroix as their master, and hailed him as such. Géricault, notwithstanding his audacity, had remained too academical; and he was dying. Delacroix heard of his death when he was working at the *Massacre of Scio*. He was deeply moved, and for several days could not return to his easel. This death not only deprived him of the friend and support of his youth, but left him quite alone at the head of the romantic movement; and at a time when the nation was passionately demanding his intellectual productions, he had to prepare himself for the tempest. It was not long in coming, and the signal for the renewed outbreak of the inveterate dispute between the classicists and the romanticists was given by the picture of the *Massacre of Scio*,* exhibited in 1824. This picture is now looked upon as one of Delacroix's best works; but at the time it aroused general indignation, for with even greater exaggeration it exhibits all the faults and all the characteristic qualities of *Dante and Virgil*.

Though Delacroix had not visited Greece, he imparted to his picture a grand poetical truthfulness, which excites terror; and after having seen it one is haunted by it.

In fact, Delacroix did but echo the public feelings when he traced on his canvas those scenes of horror; for in 1824 the very name of Greece moved every heart. And he did so with all the emphasis of wrath. His emotion, his fiery imagination, his burning thought, passed into his brush. The fire and slaughter are seen only in the distance, and on that account are

* Musée du Luxembourg.

even the more terrible. In the foreground all is desolation; a few Greek families, sad remains of a noble nation, wait for death or slavery, and have no other form than that of despair. To their misfortunes are added those of pestilence. On the right a child is seen clinging to the breast of its dead mother, and further a young woman leans weeping over a dying man. Oriental fatalism is here represented by a Palikari sitting motionless and resigned. And an aged matron, with wild and stupefied eyes, half crushed to the ground, seems to be the living image of all this great disaster. Behind her a Sciote is seen struggling desperately with a Turkish cavalier, who drags, fastened to the saddle of his fiery horse, a young and beautiful half-naked Greek girl, who writhes and tries in vain to unfasten the cord which binds her. "Beautiful as a dying Niobide, touching as a Christian martyr, she assumes in the midst of these horrible scenes the divinity of an allegory. It is Greece herself, ravished and despoiled, struggling against her oppressor." *

Whilst this bold plea in favour of liberty had alienated from Delacroix all the partisans of the classical school,—Gros himself having exclaimed, "It is the massacre of painting!"—all the youth applauded him, and defended him, as much from political enthusiasm as from artistic appreciation. "Honest young man," said they, "may fortune help him! He has deserved well of the friends of art; he has deserved well of the enemies of despotism; he has displayed it in all its horror!" †

The romantic movement, at the head of which Delacroix is placed,—often without inquiring whether justly or not, and whether he ever tried to free himself from any connexion with it,—is too well known to make an analysis of it needful here. But we think our readers will read with interest this page of Ary Scheffer, which we borrow from M. C. Blanc, and which, *à propos* of the Salon of 1828, shows the genuine origin of this movement:

* Paul de St Victor, in "La Presse," Sept. 8, 1863.

† M. Jal. *L'Artiste et le Philosophe. Salon de 1824.*

" Cette période de cinquante ans (from 1778 to 1828) embrasse la vie entière de l'école classique, depuis sa naissance au sein d'une réaction contre le faux goût, la futilité, l'incorrection, et l'indécence, jusqu'à sa décrépitude. Cette école, durant ses années de virilité, ne l'a cédé à aucune autre ; elle a marché avec une fermeté admirable vers le but exclusif que sa tendance lui assignait ; elle l'a atteint si parfaitement qu'elle a fait un moment illusion sur tout ce qu'elle laissait en arrière, et par la puissance du talent, par l'attrait de la nouveauté, elle a conduit toute une génération à n'aimer en peinture que la correction des contours, à n'être sensible en fait de beauté qu'au type des statues et des bas-reliefs antiques. Tout cela ne pouvait durer qu'un temps, parce que l'art de peindre, loin d'avoir pour bornes un certain type de dessin, ne se borne pas au dessin lui-même, qu'il renferme encore le coloris, l'effet, la reproduction fidèle des passions, des lieux, des temps ; que l'histoire tout entière, et non pas seulement quelques siècles, entre dans son domaine. Après avoir contemplé à satiété des figures romaines et grecques, le public, blasé sur ce plaisir, ne pouvait manquer d'en désirer d'autres. . . . D'ailleurs, est-ce la faute du public et des jeunes artistes si l'auteur de la *Mort de Socrate* a fini sa carrière par le tableau de *Mars et Venus*, si les auteurs d'*Atala* et de *Marcus-Sextus* ont produit, sans se douter qu'ils rétrogradaient vers le siècle des mignardises, *Pygmalion*, *l'Aurore et Céphale* ? De bonne foi, pouvait-on prendre à ce point, pour la continuer, une école qui, dans les ouvrages mêmes de ses créateurs, donnait de pareils signes de décadence ? Si rétrograder vers 1790 était chose impossible pour David ou pour Girodet, cela devait l'être bien plus encore pour les élèves de leurs élèves. En fait d'art on peut retourner de plusieurs siècles en arrière ; on ne recule pas à trente ou quarante ans. Dès qu'une école est tombée au dessous d'elle-même, il n'est pas donné à celle qui la suit de ramener les beaux jours de la première. C'est une nouvelle ère qui commence, une nouvelle génération qui s'élève pour suivre les mêmes phases que celles qui l'ont précédée, pour subir les mêmes vicissitudes de faiblesse, de vigueur et d'épuisement."

One characteristic of this violent reaction against David's school was the pursuit of expression solely, to the prejudice of beauty.

"The romanticists," says M. Chesneau, "thinking they were renovating everything, confined themselves to a chronological transposition. David buried himself in the pagan world, romanticism did so in the Christian world." They fancied that sentimental ugliness answered better to the idea of Christianity, which

they wished to rehabilitate in opposition to pagan beauty. Delacroix not only took part in this revolt,—he even intensified it. But he cannot be accused of obeying the spirit of reaction. It was a distinctive trait of his genius not to see beauty in such or such a figure, but in the whole of the picture. His *Marino Faliero*,* which he exhibited in 1826, at the same time with *Greece under the ruins of Missolonghi*, is a remarkable example of this peculiarity. Why did not Eugène Delacroix paint the noble and proud Venetians with their highly praised beauty? is the first question asked. But the *tout-ensemble* of the picture is amazing. The Doge has just been executed at the foot of the Giant's Staircase, and the muscular contractions still seen in his dead body cause a shudder. The blood-stained sword is shown to the people. This sanguinary sight in the midst of all the splendour of a theatrical *spectacle*, which Delacroix has depicted with his magic colours, is awful,—and so much the more because the artist has been strictly faithful to history, which he has interpreted with all the passion of his fiery imagination and of his nervous nature.

His most important pieces from that period to 1830 are the *Death of Sardanapalus*, *Cardinal Richelieu* performing mass in his chapel of the Palais Royal,† and especially the *Massacre of the Bishop of Liège*. It would be impossible to render in a more impressive way this scene so admirably related by Sir Walter Scott. The grand architecture of the hall of the Episcopal Palace, the confusion of the orgies, the striking contrast between the figure of the prelate, so calm and resigned, and those of the horrid William de la Marck and of his followers—all is rendered with singular power and marvellous brilliancy.

Eugène Delacroix, as long as he was young, shared in the passions of his time, and the Revolution of 1830 inspired his picture of *Liberty*, which can be seen at the Luxembourg. The idea is not a happy one. The allegorical image of Liberty is a heroic girl with a naked bosom, and wearing the *bonnet phrygien*, who, from the top of a barricade, waves the tricolour

* Belonging to M. Pereire.

† This picture was destroyed at the Palais Royal in 1848.

flag over the head of a man in a frock-coat and a broken hat. Before the barricade, in the foreground of the picture, are seen lying together on the stones bodies, already of a greenish hue, of both victors and vanquished. In the battle children are mixed up with men of a very strange appearance. This alliance of allegory with contemporary history is offensive, and renders the composition undetermined and confused. This picture, with a few caricatures executed at the same time, *A Consultation of Physicians*,* *a Beggar*, *the Italian Theatre*, and *the Grand Opera*,† are exceptions in the life of the painter, and remain as a proof of his incapacity to see reality. All he beheld, nature as well as men, he saw through the prism of his impassioned imagination. "It seems," says George Sand, "that if Delacroix had men and women to sit before him, he looked at them with his eyes winking, so as not to see them too real. And yet his types are true, though idealized in a dramatic sense or according to a thoughtful grandeur. They are true as the images we trace when we picture to ourselves the gods of poetry or the heroes of antiquity. They are real men, but not vulgar men such as vulgar people like to see that they may comprehend them. They are truly alive, but with a life grand, sublime, or terrible, the breath of which genius alone can impart." The inability of Delacroix to render contemporary life can well be understood. The attempt he made in 1830 showed him that he had taken a wrong course, and from that time he confined himself in his art, and sought his inspirations only in the domain of history, modern and ancient poetry, and in nature. We will mention here, because we shall have no better opportunity to speak of them, his beautiful pictures of *Flowers* and *Fruits* which were so much admired at the International Exhibition at Paris of 1855. We have seen another at M. Rivet's, representing a basket of *Asters* and *Dahlias*, a true masterpiece for brilliancy and harmony; and

* This caricature is revoltingly grotesque. Four physicians are assembled in the room of a dying man, who, from his bed, listens to them with terror. One is haranguing whilst the others listen, half-

asleep, their heads leaning on the tops of their canes. Behind the chair of one of them Death, sneering, sharpens his scythe.

† These two appeared in the *Miroir*, a paper of the Restoration.

his paintings of animals, his pictures of tigers and lions, are admirable. He drew them better than the human figure. But he was not so fortunate with his horses, though he liked to paint them. We could not pass without mentioning it, his famous *Lion Hunting*,* which drew down upon him a universal cry. It is a jumble of horses, lions, cavaliers, darting at a furious rate one over the other straight at the spectator. It is impossible to understand this composition, which seems to be the picture of a nightmare, so much so that Ary Scheffer, meeting Delacroix before it at the exhibition of 1855, exclaimed, "Ah! ça, tu as voulu te moquer de nous!" We certainly do not think so, Delacroix's notions on art were infinitely too high. Although the idea which inspired him escapes us, his *Lion Hunting* will always remain as a brilliant masterpiece of colouring.

From that time he lived in retirement, and his perfectly uniform mode of life was diametrically opposed to that, which one would have fancied from the character of his works. He shut himself up in his studio, and there defied the constant attacks of the public and of the Academy. His delicate health required the greatest precautions, and he took very minute care of it, for, he was wont to say, "I have the work of two human lives to do." It was true, and the sale of his drawings after his death proved that his productiveness and fire were not even alleviated by what he was able to execute in painting; and he left numberless projects of pictures and even settled compositions.

He was always at work from seven in the morning till the night. He took scarcely any food before three in the afternoon, to keep his mind lighter and better disposed for his labour. And heat was indispensable to him. "The atmosphere of his studio," says M. Th. Silvestre, "is so very warm that snakes could live happy there. That ardent and chilly man is always wrapped up like the python of the Zoological Gardens. One could fancy he was born in Java instead of Paris."

His intercourse was extremely agreeable. And though he spent the day shut up in his studio he generally consecrated his

* At the Musée of Bordeaux.

evenings to society, where he displayed great distinction of manners, and a cultivated, refined, and sarcastic mind. His conversation was captivating and often eloquent. And he was also enthusiastically fond of music. "Delacroix was a complete artiste," says George Sand again, who was intimate with the great master for more than thirty years. "He enjoyed and understood music in such a superior way that he most probably would have been a great musician if he had not chosen to be a great painter." His tastes seem also to have been in contradiction to his works; in music, as in literature, he liked only what was purely classical—he placed Mozart above Beethoven, and Racine far above Corneille or any other French poets. All that was harsh offended him, and Victor Hugo's poetry was particularly distasteful to him. Nothing was more disagreeable to him than to be called the Victor Hugo of painting, a comparison which has often been made, but not always justly.

This liking for all that was quiet and calm, which, at first sight, seems so inconsistent in Delacroix, is, on the contrary, easily explained. It was that he reserved all his strength, all his passion for his art. Out of his studio he resumed his calmness, and refused all battle except when armed with his brush. From thence it came that he "abjured all connexion with the new ideas, and disowned the literary insurrection." He had also that perfect tact of a gentleman, who never attempts to impose his ideas violently on others, and who yields in verbal discussion though he remains master of his own will.

He was dearly loved by his friends. All those who knew him intimately bear evidence to his unchangeable affection, to the evenness of his character, and to his tenderness for his friends in misfortune. Those he most loved were Charlet, whom he called one of the greatest artists of France, and of whom he wrote a fine notice, which was published in the *Revue des Deux Mondes*;* the unfortunate Hippolyte Poterlet; and the lovely artist who died so young and so much regretted, Richard Bonington, with whom he studied water colour.

* January 1st, 1862.

Eugène Delacroix left Paris twice only; the first time in 1826 for a visit to England. He has himself, in a letter to M. Th. Silvestre, traced these recollections of his journey:

“L’époque de ma vie où j’ai vu l’Angleterre et le souvenir de quelques amis d’alors est très doux pour moi. Presque tous ont disparu.* Parmi les artistes anglais qui m’ont fait l’honneur de m’accueillir tous avec la plus grande bonté, car j’étais alors à peu près inconnu, je crois qu’il n’en reste plus un seul. Wilkie, Lawrence, Fielding, grands artistes, un surtout, Copley, dans le paysage et l’aquarelle; Etty, mort je crois récemment, m’ont montré la plus grande complaisance. Je ne parle pas de Bonington, mort aussi dans sa fleur, qui était mon camarade, et avec lequel ainsi que Poterlet, autre mort prématurée, en qui la peinture a beaucoup perdu (celui-ci était français), je passais ma vie à Londres au milieu des enchantements que donnent dans ce pays-là à un jeune homme ardent, la réunion de mille chefs-d’œuvre et le spectacle d’une civilisation extraordinaire. Je ne me soucie plus de revoir Londres; je n’y retrouverais aucun de ces souvenirs là, et surtout je ne m’y retrouverais plus le même pour jouir de ce qui s’y voit à présent. L’école même est changée. Peut-être m’y verrais-je forcé de rompre des lances pour Reynolds, pour ce ravissant Gainsborough que vous avez bien raison d’aimer. Non pas que je sois l’adversaire de ce qui se fait maintenant dans la peinture en Angleterre: j’ai été frappé même de cette prodigieuse conscience que ce peuple peut apporter même dans les choses d’imagination; il semble même qu’en revenant au rendu excessif des détails ils sont plus dans leur génie que quand ils imitent les peintres italiens et surtout les coloristes flamands.”

Further, in speaking of the new school, he says:

“Constable et Turner sont de véritables réformateurs. Ils sont sortis de l’ornière des paysagistes anciens. Notre école qui abonde maintenant en hommes de talent de ce genre, a grandement profité de leur exemple. Géricault est revenu tout étourdi de leurs paysages.”

This appreciation of Turner is so much the more precious that there is more than one point of similarity between the English master and Delacroix. Both were reformers of colouring, and there is often a great analogy in their manner of comprehending light. However, there is not the slightest imitation in the French master; and whilst Turner in trying to reach the

* The letter is dated December 31st, 1858.

realization of his dream—the depicting of light—indulged in the strangest and most dazzling colourations, Delacroix, more sober and also more impassioned, from the very first displayed the possession of matured principles of colouring.

The second and last journey of Delacroix was one to Morocco in 1831, made in company with the Duc de Morny, who was entrusted by King Louis Philippe with an extraordinary embassy. Delacroix brought from this expedition a rich collection of sketches, and we owe to this journey several masterpieces of colouring,—the *Jewish Marriage*; *Muhy-Abd-er-Rahman* surrounded by his guard; a *Street at Mesquinez*; the *Military Exercises of the Moors*, the *Convulsionaries of Tangiers*, in which the exaggerated colours and the confusion of the light are in harmony with the epileptic folly of the figures; and the *Women of Algiers*.^{*} This picture is a mere exposition of Delacroix's theory on colouring. The three women half reclined upon carpets, doing nothing, impassible and devoid of thought, true types of women in the East, are only to the painter an occasion for the display of all the marvels of his palette. And he did it with so much more liberty that he could introduce at his will all the details of costumes, of rich cushions, of decoration, he required to harmonize his tints.

Like all colourists, Delacroix invented his forms for his colour. He has so often been reproached for not understanding drawing, that we will not do so here. These continual reproaches prompted his admirers to praise his drawing and the pureness of his outlines,—a mistaken admiration which misrepresented the very genius of Delacroix. He himself felt so well his weakness in this respect, a weakness which arose in a great part from the want of the earliest and driest labours of the studio, that he spared no trouble to conquer it, as is proved by the innumerable studies of all kinds he has left,—copies in pen and ink, and even pencil copies of small photographs, so fine that they would have disheartened any one less patient than he. But all was in vain. When he was before his easel, the

* At the Luxembourg.

magic of his colours carried him away, and he gave up his canvas to them.

Even before he sketched a picture he made sure of the harmony of his tints—he sketched his colours first, if such an expression may be permitted. Having done that, he indicated lightly the outlines, and made his farther sketches. He made some separately for every figure of the picture, for the draperies, for all the details. And those sketches are superb, such force, such grandeur! Some of those repeated studies for an arm, a hand, or a foot, remind one of the drawings of Michaelangelo. But this perfection of outline is found in Delacroix only in those small and partial sketches. The sketch of the whole of the picture very often presents all the exaggeration of form of the picture itself, as well as its powerful expression. We have seen at M. Rivet's a sketch by Eugène Delacroix, *Margaret in the Church*. Margaret is kneeling on a *prie-dieu*, her arm is hanging with all the expression of languor and discouragement. This arm is of an impossible length. But it is not this defect which arrests the eye. One can only see the young girl crushed by shame and despair, driven to commit crime by Mephistophiles, who, leaning behind her, whispers in her ear. It is this drama,—hell itself in the heart of the unfortunate Margaret, whilst all around her breathes peace and piety, the twilight of the church, the woman praying half hidden in the projected shadows of the majestic columns,—it is this drama which captivates and impresses the mind. The imperfections of the draftsman are forgotten in listening to the accents of the poet.

For a complete analysis of Delacroix's principles of colouring we will refer our readers to the fine work of M. C. Blanc,* and we will only say a few words on his manner. Not only did Delacroix understand better than others the true principles of colour, which every one knows is a science that can be learnt as well as thorough bass, but he invented new and marvellous effects in multiplying, infinitely, his tones, and opposing them one to the other, so as to give them double intensity. He arrived at this perfection of colouration only by extremely laborious work, and

* Gazette des Beaux Arts. February, 1864.

those of his paintings which seem executed with the most impetuosity, are perhaps those which cost him most strain. He seems to have given us the secret of this slowness of execution in this fine page which he wrote on Charlet :

“ Il ne faudrait pas confondre cet entrain et cette verve, sans laquelle il (Charlet) ne pouvait rien produire avec ce qu'on a appelé son talent d'improvisation. Les grands génies ont rarement improvisé. Si l'on rencontre quelquefois dans de beaux ouvrages de ces parties dans lesquelles la conception, l'arrangement et l'exécution ont marché comme de concert, ces parties sont en petit nombre et se comptent facilement, même chez les hommes privilégiés. Eh quoi ! improviser, c'est-à-dire ébaucher et finir dans le même temps, contenter l'imagination et la réflexion du même jet, de la même haleine, sans hésitation ni faiblesse, ce serait pour un mortel, parler la langue des dieux comme sa langue de tous les jours ! Connait-on bien tout ce que le talent a de ressources, même pour cacher ses efforts, et qui pourra dire ce que tel passage admirable aura coûté ? La meilleure preuve de ce labeur persévérant dont les grands esprits gardent le secret, c'est la rareté des beaux ouvrages : elle n'est pas moins frappante dans le grand nombre de ceux qu'engendre facilement, il est vrai, une prétendue et déplorable improvisation. Tout au plus ce qu'on pourrait appeler improvisation chez le peintre serait-il la fougue de l'exécution sans retours ni repentirs ; mais sans l'ébauche, et sans l'ébauche savante et calculée en vue de l'achèvement définitif, ce tour de force serait impossible même à un artiste comme Tintoret, qui passe pour le plus fougueux des peintres, et à Rubens lui-même. Chez ce dernier en particulier, ce travail suprême, ces dernières touches qui complètent la pensée de l'artiste ne sont pas, comme on pourrait le croire à leur force et à leur fermeté, le travail qui a excité au plus haut point la verve créatrice du peintre. C'est dans la conception de l'ensemble dès les premiers linéaments du tableau, c'est surtout dans l'arrangement des parties qui le composent que s'est exercée la plus puissante de ses facultés ; c'est là qu'il a vraiment travaillé. Son exécution si sûre d'ailleurs et si passionnée, n'était qu'un jeu pour un homme comme Rubens, quand il s'était rendu maître de son sujet, quand l'idée, en quête d'elle-même, si l'on peut parler ainsi, était devenue claire dans son esprit.” *

We have said that Delacroix shaped his talent by studying and copying the works of the great masters. The one he admired above all was Paul Veronese : “ Everything I know,” said he, “ I owe to Paul Veronese.” And the marvellous works of this master

* *Revue des Deux Mondes.* 1st January, 1862.

contain most truly all the secrets of colouring, with one quality not found in Delacroix,—accuracy of drawing. Eugène Delacroix, who never had visited Italy, expressed at the end of his life the wish to go to Venice to study his favourite master, a wish which he did not live to realize. He had also a great admiration for Rubens, in whom he especially admired his warmth and movement. His marked partiality for these two great painters did not prevent his admiring and understanding Michaelangelo and Raphael. He said, in speaking of the latter :

“ Lui seul possède cette concentration de lignes et d’expression unie au sentiment de la grâce, à la puissance de l’idéalité. . . . Privé de moyens qui semblent indispensables, l’imitation exacte, la couleur et l’effet, Raphaël reste encore sublime et inimitable.”

And of Michaelangelo’s *Last Judgment* :

“ Le style de Michel Ange semble le seul qui soit parfaitement approprié à un pareil sujet. L’espèce de convention qui est particulière à ce style, ce parti tranché de fuir toute trivialité au risque de tomber dans l’enflure et d’aller jusqu’à l’impossible, se trouvaient à leur place dans la peinture d’une scène qui nous transporte dans une sphère tout idéale. Il est si vrai que notre esprit va toujours au-delà de ce que l’art peut exprimer en ce genre, que la poésie elle-même, qui semble si immatérielle dans ses moyens d’expression, ne nous donne jamais qu’une idée trop définie de semblables inventions. Quand l’Apocalypse de St Jean nous peint les dernières convulsions de la nature, les montagnes qui s’écroulent, les étoiles qui tombent de la voûte céleste, l’imagination la plus poétique et la plus vaste ne peut s’empêcher de circonscrire dans un champ borné le tableau qui lui est offert. Les comparaisons employées par le poète sont tirées d’objets matériels qui arrêtent la pensée dans son vol. Michel Ange au contraire, avec ses six ou douze groupes de quelques figures disposées symétriquement et sur une surface que l’œil embrasse sans peine, nous donne une idée incomparablement plus terrible de la catastrophe suprême qui amène aux pieds de son Juge le genre humain éperdu ; et cet empire qu’il prend à l’instant sur l’imagination, il ne le doit à aucune des ressources que peuvent employer les peintres vulgaires ; c’est son style seul qui le soutient dans les régions du sublime et nous y emporte avec lui.”

Delacroix, as can be seen by what we have quoted of his writings, could have been a distinguished writer if he had had time to spare from his art. We have several very remarkable papers by him, which were published for the most part in the *Revue des*

Deux Mondes. He was in the habit of writing in his memorandum books his thoughts on art in general at the moment they suggested themselves to him. He most unhappily burnt a great many of those precious books a short time before his death. What remained he ordered to be given to one of his great friends, M. Rivet, to whom we are indebted for many details respecting Delacroix. Let us hope that the great painter's valuable notes will soon be given to the public.

One trait of his character was his great disinterestedness. He never tried to make money by his art, and at the end of his life asked only three or four thousand francs for a picture which had obtained the honour of the Salon,* and when other painters' smallest works were sold at fabulous prices. For a proof of this disinterestedness we may appeal to the very small fortune he left after forty years of incessant work and a life closed against every kind of dissipation. He had at the time of his death but a fortune of £400 a year. It was only after the Exhibition of 1855, at which he obtained a *médaille d'honneur*, that the dealers came to buy of him at comparatively high prices pictures which he had had in his studio since 1830.† At that time he was humbly earning his living in making lithographs for the paper *Le Miroir*, and for booksellers, and drawings for the *Magasin Pittoresque*, for he had shut his studio to those rich *amateurs* who in buying the works of artists criticise them and order corrections, a humiliation which his proud genius could not have borne. He preferred remaining poor.

His lithographs are now become very rare, especially the series comprising those he executed from 1825 to 1828, after medals and antique gems in the collection of the Duc de Blacas, and in which he has defied all the laws of drawing. Amongst the different series he has published later, the most remarkable are his illustrations of *Faust*, which pleased Goethe, who found, he said, "in these images all the impressions of his youth;"‡

* *The Justice of Trajan*, now at the Musée of Rouen.

† After his death fabulous prices have been given for the least of his productions. The details of the Delacroix sale have al-

ready been given in the *Fine Arts Quarterly Review*. See No. IV., *Fine Arts Record*.

‡ Delacroix also made several illustrations for *Goetz von Berlichingen*.

and those of Hamlet, which are, for their decision, their spirit, their power, far above the series of Faust.

To translate Hamlet was nearly attempting an impossibility, for Hamlet is of all the types created by poets the most undefinable. It expresses at the same time filial piety, vengeance and justice, duty and fatality, piety and scepticism, reverie and thought. But Delacroix came triumphantly out of this trial. In the 13 drawings forming this series he rendered with genius the complex and nearly undefined character of Hamlet; he appropriated to himself, in a manner, the hero of Shakespeare, and created true masterpieces of invention and execution. By them one can follow all the variations of the interior drama which agitates the noble and expressive face of Hamlet, his feigned madness, by turns sad, sweet, brutal, and sarcastic. The scenes chosen for the illustrations are the following:

1. "Good Hamlet, cast thy nighted colours off,
And let thine eye look like a friend on Denmark."

2. "My fate cries out
And makes each petty artery of this body
As hardy as the Nemean lion's nerve."

3. "I am thy father's spirit,"

which is one of the finest drawings. The cause of Hamlet's disquietude is going to be revealed to him, and the decision of his attitude shows that he is ready to assume the greatest responsibilities.

4. "What do you read, my Lord?"

5. "'Tis a knavish piece of work."

6. "Will you play upon this pipe?"

7. "Now might I do it, pat,—now he is praying."

8. "How now! a rat?"

These two last scenes are, with the scene of the acting, the most striking of the series. In that scene Hamlet confirms his suspicions as to the murderer of his father; in the second he lets an occasion of killing that murderer escape because he finds him praying and would not send him to heaven:

"A villain kills my father; and for that
I, his sole son, do this same villain send
To heaven."

In the third, Hamlet, ashamed of his weakness, hearing a noise behind the arras, thrusts his sword through it and kills the father of his betrothed. The expression of Hamlet in these three is rendered with extraordinary force. The 4th scene of the 3rd Act suggested two other compositions to Delacroix :

9. "O, Hamlet, speak no more ;"

and

10. "Indeed this counsellor

Is now most still, most secret, and most grave."

The three last are Ophelia's death, carried away by her clothes in the brook near the weeping willow :

11. "Her clothes spread wide

And, mermaid-like, awhile they bore her up."

The scene in the churchyard :

12. "This scull, sir, was Yorick's scull, the King's jester."

"Alas, poor Yorick ;"

and Hamlet's death :

13. "O I die, Horatio !"

Delacroix drew several of these scenes over and over again, and has also drawn several different ones :—*Hamlet reproaching Ophelia ; Ophelia's madness ; the fight of Hamlet and Laertes in the grave ; and the funeral procession entering the cemetery, and bearing Ophelia's corpse to the grave where Yorick's body had rested ;* this last scene is very striking.

The scene of *Hamlet and the Grave-diggers* has also furnished him with a subject for one of his finest paintings, profoundly harmonious. The contrast between the elegant figure, the sad and melancholy expression of Hamlet, and the gross roughness of the grave-diggers, is rendered in a most masterly way.

The other dramas of Shakespeare also inspired Delacroix. He left several drawings of scenes in *Macbeth* and *Othello*, and his picture of the *Parting of Romeo and Juliet* has a marvellous power of expression, which is rendered still greater by the effects of light on the beautiful landscape in the background, those glimmerings of the dawn which drive away the cold shadows of night.

(To be continued.)

MICHAEL COXCIE.

MOST persons conversant with the history of Italian painters will remember to have read in Vasari that the thirty-three designs illustrating the tale of Cupid and Psyche by Apuleius are the invention of a Flemish painter, Michael Coxcie, but though this statement is made by his contemporary, and one to whom he was personally known, it has ever been looked on as apocryphal, and is thus commented on by Bottari;*

“E impercettibile, come il Vasari attribuisca a un Fiammingo la storia di Psiche, che tutti sanno e veggono essere invenzione di Raffaello.” Fiorillo† and Passavant are disposed, however, to believe in the statement of Vasari, and the latter has given cogent reasons‡ for not thinking the designs to be by Raphael.

There is a series of ten drawings in the British Museum which display so much of the power and skill of design, and bear so strong a resemblance to the characteristics seen in the Cupid and Psyche, as to suggest the feeling of their being by the same artist; and the circumstance that two of them bear a monogram, the letters in which may serve to form the name of Michael Coxcie rather than that of any other artist we are acquainted with, adds support to the supposition.

The subjects, with the exception of two, are taken from the

* Vasari Vite de' Pittori, edited by Giovanni Bottari. 4to, Roma, 1759. Tom. II., additional notes at the end of the volume, p. 49.

† Fiorillo, Geschichte der Malerey in

Deutschland. Hanover, 1817. 2^{ter} Band. pp. 460, 461.

‡ Rafael von Urbino. Leipzig, 1839. 2^{ter} Band. pp. 651, 652.



Vincent Brooks, Photo-Litho

sixth book of Ovid's *Metamorphoses*, where he relates the various stories on which Arachne exercised her skill in the contest with Minerva. Two photographs are here given from these drawings, and in the Rape of Europa the reader will see with how much truth and skill the artist has entered into the feeling of the poet ;

" Ipsa videbatur terras spectare relictas,
Et comites clamare suas, tactumque vereri
Assilientis aquæ; timidasque reducere plantas."

It is possible the whole may have been engraved, but only two of the prints are found in the British Museum. Huber in his catalogue of the Winckler collection of prints* enumerates most of the subjects, and enters so fully into the description of the Ganymede, the Semele, and the Io, as to leave no doubt of their being identical ; he however ascribes the designs to Perino del Vaga and the engravings to Caraglio. Judging from the two in the Museum collection they appear more like the work of Cornelius Cort. The drawings have manifestly been traced for the purpose of engraving.†

W. H. C.

The monogram on these drawings is given by Professor Christ,‡ who speaks of it as occurring on an engraving of the Roman School in Raphael's manner, and he supposes it to belong to Girolamo Mocetto da Verona, mentioning at the same time that it had been ascribed to a Flemish master. In his own opinion he is supported by Heller.§ Brulliot || has found it on five engravings, in one of them joined to the date of 1539; he mentions Christ's explanation as well as another, which assigns it to Matthias or Jerome Cock, but to neither he feels inclined to adhere. Nagler¶ quotes these statements, but remarks with regard to the first that Mocetto died long before 1539; and with regard to the second, that the engravings of both the Cocks are generally pos-

* Tom. II. pp. 735, 736.

† A watermark, of a shield with the arms of Champagne, and the letters I P, beneath, is found on one of the drawings.

‡ Monogr.-Erklärung, pp. 134, 143.

In the French Dictionnaire des Monogrammes, pp. 62, 70.

§ Monogrammen-Lexicon, p. 77.

|| Vol. I. No. 1291.

¶ Vol. II. No. 169 and No. 473.

terior to 1550. He prefers therefore to read the monogram: "Johannes de Kock," or "Hans de Kock," a name which occurs in the lists of the Brotherhood of St Luke at Antwerp, as having become a member in 1520.

On the third of the five engravings by this master which Nagler quotes,* he describes the monogram as slightly varied, viz. without the connecting lines in the H being complete, so that no M appears, but only the letters CoHNVK can be made out, which he proposes to read as HvCOEK, in confirmation of his above-mentioned suggestion.

That this engraver has been strongly influenced by Italian art seems to be proved by the manner in which one of his subjects, the Conversion of St Paul, is treated. The plate bears the full monogram with I.VEN., the date 1539 in the left-hand top corner, and the inscription DV.(rum) E.(st) CO.(ntra) ST.(imulum) CA.(lcare). The figure of Christ appearing in the clouds, the soldier on a rearing horse, protecting himself by his shield from the dazzling rays of the apparition, St Paul lifted up by two men from under his horse, all these bear an unmistakable stamp of Italian art and feeling.

C. R.

* Christ amongst the Doctors; the Flagellation; the Resurrection; St Hieronymus; the Conversion of St Paul.



CATALOGUE
OF THE
DRAWINGS OF NICOLAS POUSSIN
IN
THE ROYAL COLLECTION, WINDSOR CASTLE.

By the Editor, with Notes by the Baron H. de Triqueti.

(Continued from Vol. II. p. 181.)

THE history of the remaining portion of this collection is at present wholly unknown. Whatever has been ascertained respecting any drawing will be appended to the description of it. Bellori (p. 441), who describes several of these drawings, speaks of them as "dispersed in various distant places" (*sparse in varie, e lontane parti*); but affords no further clue.

These drawings are laid down in the way described in the introduction to this catalogue. The volume containing the greater number is lettered—"Tom. II.," the Massimi volume having been lettered "Tom. I." I refer to the old MS. catalogue of the whole collection of drawings here, as I have done before to the MS. volume describing the Massimi drawings. There is another volume lettered "Tom. III.," but it contains only five drawings ascribed to Poussin, the remainder being by Le Sueur, and other masters. And there are a few landscape drawings by Poussin in a fourth volume, not numbered. These I shall include in this catalogue without further remark.

66. (Tom. II. fol. 1.) Study from Raphael's "Creation of the Sun and Moon" (Passavant, Tab. 123). Pen and bister washed, and heightened with white; a fine sketch, on bluish paper. 7.9×7 inches.

67. (Ibid.) The Agony in the Garden; improperly described in the MS. catalogue as "Abraham adoring God, accompany'd by two Angels." Slight pen sketch, washed with bister, on blue paper; the effect in chiaroscuro is very wonderful. The Saviour is stretched on the earth, at what seems to be the summit of a hill; on the left, two angels kneeling at his head express by their attitudes, sympathy and comfort. Above, light breaks out from the midst of the clouds and darkness, and falls with grand effect upon the figures, and on the ground. In the background there are almost obliterated indications of foliage, in black chalk. No. 56, *supra*, is the lower part of this composition, and formerly was part of the same drawing, being identical in paper, bister tint, continuity of lines and shadows, and general effect; about an eighth of an inch having been lost between the two pieces. This drawing appears to be uninjured, but No. 56 has been torn into four pieces. 9.5×6.8 inches.

68. (2.) Moses defending the daughters of Jethro. A very fine, finished sketch with the pen, and washed with bister. This composition differs from the well-known pictures, and seems to have been studied for a third picture. The well occupies here also the centre of the design: on the right hand Moses is striking down one of the Midianite shepherds; a second, in the foreground, has already fallen; a third, behind them, is running away; and behind the well a fourth is also taking to flight, and, safe from the reach of the avenger's staff, is impotently menacing the women. On the left are seven female figures, the four in front being in the same attitude as in the drawing, No. 46, described above; the other three in the background betray less excitement and alarm. In the background, behind the men, are some flocks feeding, and beyond them trees, and a temple; on the left are various buildings seen over some high ground. 12.3×7.4 inches.

On the back is a slight but spirited sketch of the battle of the Horatii and the Curiatii, with the pen and some bister work. On the right hand one of the combatants has fallen, and his antagonist is drawing back his sword to inflict the fatal thrust; the two in the centre maintain an equal combat; one of those on the left (who comes in front of the centre pair) has fallen on his knees, but still keeps his enemy at bay. A semicircular line is drawn over this design, as if it were made for an arched wall. Below, on the right, is written in Poussin's hand, "*raguel di Madianj*," and some letters which are partly cut off.

69. (3.) *Moses Striking the Rock.* A very slight washed bistre sketch; a first study for the picture engraved by Cl. Stella (Smith's Catalogue, No. 28). Moses and Aaron occupy the centre of the design, standing on a little natural platform; Moses with his rod raised over his head to smite the rock behind them, and Aaron pointing to the stream with his right hand, whilst he turns, as if appealing to the people. To the left are some persons collecting the water in vessels, and carrying it to others behind. Two are looking on in wonder, and two others have lifted their hands in praise. In the foreground are three mothers with their children, whose gestures indicate their eagerness to relieve their sufferings. On the right hand some are drinking from the stream, and others advancing towards it with various gestures of thirst and of gratitude for the timely supply. Two women are seated in the foreground, one apparently offering her breast to her child; the other has her child bound on her back, and is lifting her clasped hands in praise. 14.1 × 5.5 inches.

On the back is a slight pen and ink sketch of St Matthew with the angel. The evangelist is seated on the right, in a chair with a high back, at a table, and holds his book and his pen ready to write at the dictation of the angel, who stands on the left with one hand lifted to heaven, and the right hand stretched out to St Matthew with an enthusiastic gesture. A window of two arches is seen behind. This subject is bounded by a pen line. 4.6 × 6.7 inches.

70. (4.) *Hagar sent away by Abraham.* Pen sketch, slightly washed with bistre; an otherwise unknown composition. Abraham, in the centre of the drawing, with his right hand dismisses Hagar, who is moving rapidly away to the right, with her head drooping, and carrying a large bundle under her right arm, and with her left hand leading Ishmael (a little naked child), whose attitude expresses purely childish pleasure. Behind, on the right, stands Sarah, who is more sumptuously dressed than Hagar, and has her left arm thrown caressingly round Isaac (another naked child), who is pointing to Ishmael and looking up at his mother with an unamiable expression. Isaac appears to be the elder of the two children. Two servants, one of them a young man, are seen behind Sarah. The background on the right is a house with a doorway surmounted by a flat pediment, and a fluted column at the corner, behind the figure of Abraham; a large base and part of a column is seen at the extreme right, in the foreground; and the background on the left is the open country. 10.2 × 7.3 inches.

71. (5.) *Jesus healing the two Blind Men.* Pen and washed study

for a picture in the Louvre (Smith, No. 99). The Saviour is the extreme figure on the right, and without stooping he stretches his right hand to touch the eyes of one of the blind men who is kneeling before him. Two persons behind them bend forward with the strongest expression of curiosity; and behind them, again, are seen two other persons, one with his hands expressing both astonishment and fear, the other, apparently, an apostle addressing an exhortation to him. On the left the second blind man feels his way towards the Saviour with his staff and outstretched left hand; guided also by a man behind him. 7'3 × 5'7 inches.

72. (Ibid.) Moses trampling on the crown of Pharaoh. Study with pen and bister wash for the picture in the Louvre (Smith, No. 18). The composition is identical with that of the picture, the most important difference is that the soothsayer in the centre of the group behind Pharaoh is looking at the child; and that the drapery which forms the background occupies only the centre of the design, and extends but a little way above the heads of the figures. 9'9 × 6'3 inches.

(Fol. 6 contains a drawing in pen and bister wash of the Nativity. The infant Jesus lies on the ground in the centre, on the left the Virgin on her knees is contemplating him with adoring humility; and on the right, Joseph, stooping, is warming a cloth by a fire kindled on the ground; behind is a man with a bundle under his arm, who points to the child, and turns to look at a companion who is entering through a low broken doorway in a ruined wall, which forms the immediate background. This one has a sword by his side, and therefore the subject may be taken from apocryphal narrative in the "Gospel of the Infancy." Another man is lying on the broken wall over the low entrance, contemplating the scene. Over him in the distance is a hill with some buildings on it. And in the air above a group of five boy-angels, surrounded by clouds, are singing from a scroll which they hold. 9'4 × 14'8 inches.

(The Baron de Triqueti questions the genuineness of this drawing. I have therefore not numbered it as one of Poussin's drawings.)

73. (7.) Confirmation. Slight pen and bister washed, first design for this subject in the first series of the sacraments. The composition differs in several particulars from that finally adopted. The officiating minister is seated on the left hand, and lays his hand on the head of a catechumen who kneels before him; another one behind him is just about to kneel. An attendant with a salver stands on the farther side of the priest, and another behind him; whilst a third stands in front of a table, which occupies the extreme left, and on which are a chalice and

a crucifix. In the centre, but in the back, another priest, standing, lays his hands on the head of a child, who is standing with arms folded on its breast before him. One attendant holds a salver behind the child, and another is standing behind the priest. The right-hand side of the composition is occupied by eight figures. In front a mother kneeling seems to urge forward her reluctant child by pointing to the first group. Behind her is another female kneeling; and two others to the right of her, one of whom appears to be encouraging the other to advance. In the back stand three men, one leaning on a long staff. A background of square pieces and round arches is indistinctly indicated. 10.1 x 7.1 inches.

On the back is the head of a female with a kerchief tied under her chin, drawn with a pen.

74. (8.) Confirmation. Study in pen and bistre wash, for this subject, in the Second Series of the Sacraments. The officiating priest, seated on the right, in front of an altar, on which are two candles, &c., places his hand on the forehead of a child who stands before him. An attendant is behind the altar, another stands between him and it, and a third, standing more in front of the composition, holds a small vessel on a salver. Another child, kneeling, is urged forward by its mother, who is also kneeling. Behind them, a priest, standing, binds a fillet round the head of a youth, who stands before him; and more to the left is another attendant with a salver. Still more to the left is another mother kneeling, who exhorts her child to go forward, and behind her stands a female. The last figure of the composition is an old man leaning on a staff. Four plain columns form the background. 8.1 x 5.7 inches.

On the back is a slight pen and ink sketch of a Holy Family. The Virgin, seated on the left, holds the Infant Christ closely embraced; St Joseph stands behind her, and in front of her St John appears endeavouring to attract the attention of Jesus. The background is the interior of a house. A line drawn about it limits this sketch to 5 x 4.6 inches.

75. (Ibid.) Christ healing the Blind Men. Pen and ink sketch. The first blind man kneels before the Saviour, who stands on the right hand; the other, on the left of the composition, is groping his way towards his expected deliverer. Six men, or apostles, stand in the background; and a boy is standing just behind the first blind man. Columns and architectural details form the background. A pen line limits the drawing to 7.6 x 5.8 inches. (Compare No. 71, *supra*.)

On the back are three slight pen and ink studies, two representing a nymph crowning a terminal statue with flowers.

76. (9.) *The Last Supper.* A grand and highly-finished drawing, in pen and bister wash, for the picture in the Louvre (Smith, No. 102). 15.8 × 21.8.

77. (10.) *The Assumption of St Mary Magdalene.* Fine bister-washed pen and ink drawing. Six angels bear up the Saint, who clasps her hands in an ecstasy. The scene is mountainous, with a few trees in the middle distance. In the foreground, on the right, is the box of ointment, and a scull lies on a rock, against which also a rude cross leans. The principal part of this study has been used by Poussin for his *Assumption of the Virgin*, now in the Louvre (Smith, No. 142). 7.6 × 10.1 inches.

78. (11.) *The Frontispiece to Virgil.* A very fine drawing with the pen and bister wash, on bluish paper. This composition is sufficiently well known by Mellan's engraving. 9.3 × 14.7 inches.

79. (12.) *The Frontispiece to Horace.* A fine design in black crayon, also well known by the engraving of Mellan. The outlines have been traced with a fine point. 9 × 14.6 inches. The Baron de Triqueti considers this to be only a copy from Poussin's own design. At the foot is written, "N. Poussin faciebat."

80. (13.) *The Sabine Women.* Slight pen sketch washed with bister. A tumultuous battle scene, in which one figure appears on a horse. On the left some women are rushing towards the combatants; one closely embraces a soldier, and another, seated on the ground with children about her, lifts up her hands in passionate entreaty. 11 × 6.4 inches.

81. (14.) *The Death of Virginia.* Slight pen sketch, washed with bister. Appius Claudius is seated on high on the left, with his officers around him. In the foreground a man and woman are supporting the dead virgin, whilst her father, with the knife in his hand, rushes away towards the right. Several other figures of men and women are in the foreground; others, with the lictors, are seen in the middle distance. The background is the hexastyle portico of a temple with Doric columns and statues, and persons on the steps and under the portico. Other buildings are seen to the right and left of it. 9.2 × 6.9 inches.

82. (15.) *Germanicus pardoning the Mutineers; wrongly described in the catalogue as "Augustus pardoning the Conspirators."* A grand drawing with the pen and washed with bister. M. de Triqueti says that this is in all respects the finest design of Poussin with which he is acquainted. Germanicus stands near the extreme right of the drawing, with an officer on each side of him. He holds out both his hands; the right is grasped by one of the mutineers, who points to two others kneeling before Germanicus, the foremost of whom either kisses the

left hand of the general, or is, as Tacitus relates (Ann. I. 34), making him feel his toothless gums. Their shields lie on the ground before them. Three soldiers stand immediately in the background of them; the one nearest to Germanicus is sheathing his sword. Two others, with their backs to the spectator, occupy the foreground more to the left. The scene is laid under a wide and lofty portico, three massive Doric columns of which appear on the left; and between them three other mutineers are hastening to beg forgiveness, and beyond them are others waiting to see what befalls. A doorway is seen behind Germanicus, and pilasters and niches with statuary occupy the rest of the background. 18·3 × 12·8. (See above, No. 41, where an earlier study of this composition is described.) We give a reduced photograph of this superb composition.

(To be continued.)



THE YEAR OF HOLBEIN'S BIRTH.

THE latest English researches regarding the great painter *Hans Holbein* have fully proved that this German artist died as early as the year 1543, and not, as was believed until now, in 1554, a fact which is of great importance for the history of art. The artist's life receives a different position by this discovery; yet it will be placed in an entirely new light, if not only the year of his death is changed, but if the year of his birth too is placed three years earlier than has been hitherto generally believed.

The year of his birth, as is well known, has been for centuries a matter of dispute in the history of art. *Karel van Mander*,* the first author who gives information regarding Holbein's life and productions, tells us that he was born in 1498. *Sandrart*† is of the same opinion, but he relies only on Mander's authority. Already in 1676, however, *Charles Patin*, in publishing the celebrated Basel edition of *Erasmus*' "Laus Stultitiæ," which is illustrated with copper-plates after drawings by Holbein, added to the work a biography of that artist, in which he states that the year of his birth must be about 1495. *Füssly* and *Fiorillo* give both dates, without coming to a decision on the point. The later art-critics, since *Horace Walpole* and *Ulrich Hegner*, have decided for the year 1498.

If Patin assigns a greater probability to the year 1495 on account of the fact that we possess, with dates so early as the years 1514 and 1516, pictures by our artist of such perfection that he cannot possibly have completed them at the age of 16 and 18 years; then we must now the more assent to his opinion, as we are acquainted with

* *Leven de oude antycke doorleuchtige schilders.* Haarlem, 1604.

† *Teutsche Academie*, 1675.

excellent paintings by Holbein from the year 1512, and drawings of an even earlier date. For modern German science has happily brought to an end a second question of dispute, namely, the place of Holbein's birth. It is now ascertained that he was not born at *Basle*, but at *Augsburg*, and that he worked in that place during his early youth. The picture galleries of *Augsburg* and *Munich* contain pictures by Holbein, and the Cabinet of Prints at *Berlin* drawings, unquestionably executed at Augsburg, in which he shows himself to be an artist endowed with extraordinary talents, who could open in his art paths hitherto unexplored. These drawings are portraits of Augsburg personages inserted in his sketch-book, and the pictures altar-pieces painted for the monastery of St Catherine. Among these are the four folding doors of an altar-screen, representing a "scene from the legend of St Ulrich," tutelar saint of Augsburg, the "beheading of St Catherine," patroness of the monastery, and what originally formed the reverse of the two other pictures, but now are separated from them, the "crucifixion of St Peter," and "the infant Jesus Christ between his mother and his grandmother." The last-mentioned picture is the most beautiful of all. The two saintly women sit on a bench, and between them the lively child is endeavouring to take his first steps. St Anna carefully observes him, and the Virgin, who holds the child by his other hand, contemplates him with maiden meekness and with the most heartfelt and sincere maternal delight. Such a representation of the Infant Saviour is entirely new in the art. Not only is the colour warm, clear, and solid, but the picture also shows the most surprising taste for truthfulness, correctness of movement, perfection of form. Even though the father of Holbein was one of the most excellent German painters of his time and a good master for his son, still that picture surpasses all the works of old Hans Holbein. And can it be possible that he produced such a work at the age of 14 years? The date 1512 to be read on the "Execution of St Catherine," which originally formed the reverse of the picture of the "Holy Child between his mother and grandmother," seems, however, to prove it. But the different authors who have turned their attention to these pictures have not mentioned another inscription, noted on the book which St Anna holds in her hand. This inscription would therefore seem to have become visible only after the recent cleaning of the picture. We are ordinarily, it is true, not much inclined to have any great confidence in inscriptions which have come to light in such a manner. But here all the indications, the old cracks in the paint, and the style, undoubtedly prove its authenticity. It is as follows :

The Year of Holbein's Birth.

IVSSV VENER	H HOLBA
PIENTQVE MA	IN AVG
TRIS VER	AET SVÆ
ONICAE	XVII.
W. . LS. . R	

("Jussu venerabilis pientissimæque matris Veronicæ Welser, H. Holbain Augustanus ætatis suæ xvii." "By order of the venerable and most pious mother Veronica Welser, H. Holbain of Augsburg, at the age of 17 years." Two letters of the name of Welser are covered by the fingers of St Anna.)

If Holbein painted this picture in 1512, at the age of 17 years, it shows that he was born not in 1498, but, as is affirmed by Charles Patin, in 1495. The principal counter-argument, which was said to invalidate our opinion, was a drawing in the Royal Cabinet of Prints at Berlin, pretending to be the portrait of the young Hans Holbein, made by his own hand, and bearing not only the date of 1511, but also 14 years as his age at that time. This would have given a new and third date for his birth, namely, 1497, and one more nearly coinciding with the general opinion. That the question in dispute might be satisfactorily determined, it was almost necessary for us to examine conscientiously this drawing and the inscription it bears.

The drawing belongs to the above-mentioned sketch-book of Holbein, which was formerly in the possession of the renowned *Imhof* family, and came afterwards into the hands of the Cabinet Minister *Nagler*, whose collection formed the nucleus of the Cabinet of Prints in Berlin. This sketch-book is of the highest importance, not only as containing excellent specimens of the earliest youth of the artist, of which very few works have been preserved, but also as giving the portraits of a considerable number of personages who played important parts in the public affairs of the celebrated free imperial town, among whom are patricians, monks, simple citizens, the emperor and his court, and the artist's own family; and as thus bearing witness of the history of that time. The drawing in question was believed until quite recently to contain the portraits of Hans Holbein and his father. It exhibits two male heads; between them is to be read the name "*Holbain*;" over the head, on the right hand, the name "*Hanns*" and the number 14. The number and name over the other head cannot be deciphered so readily. With regard to the former of these, the first figure is entirely obliterated, and only the second figure, 5, is distinguishable. The characters of the latter, as it seems, were read *pr*

(*pater ejus*). But closer investigation proves that this reading is incorrect. Before the letter *p* the letter *m* is perceptible; before that again, although very faintly, the traces of the letter *a*. The name is clearly *amprosij*, and the person represented is *Ambrosius Holbein*, the artist's elder brother, who was himself a painter. In any case the face would be very much too young to represent his father. Passavant* long ago felt this, and was induced by this drawing alone to fix the year of his birth 10 years later than is commonly accepted; 1460 instead of 1450. But even in this case the elder Holbein could not have had such a juvenile air. This appears the more evident, when we compare with this face the portrait which Sandrart gives in his "Teutsche Academie," which exhibits an old man with long beard and flowing hair, and was believed—but unjustly—by many authors to be only a fancy-head. The portrait, too, of the younger brother *Sigismund*, of which Sandrart also gives a print, looks exactly like the face which is to be seen in the sketch-book at Berlin, and which bears the inscription "*Sigmund Holbain maler.*" Sandrart tells us that the originals of the two prints given in his book were drawings made by the younger Hans Holbein in the year 1512, and had come into his own possession. But since one of them is verified by a different drawing entirely agreeing with it, we may have confidence also in the other.

As the name "*Amprosij*," so also was the year, noted on the upper margin of the sheet, erroneously read. Its two first figures are 15, of the other figures only two lines are visible, the former of which is a little inclined to the left. It cannot possibly be 1511, as was commonly read. Such an oblique line can by no means be 1. In old writings, indeed, the number *seven* has often such an oblique position, never the number *one*. But it is not necessary for us to remark that the number seven cannot be entertained here. And, indeed, a more diligent investigation shows traces, which prove that the figure had the character of a cipher, not oval however, but rhombic, as is often to be found in inscriptions of that time. The final figure also is not 1. We remark a thin stroke drawn horizontally under the vertical line and ascending by its right side. It can be no other figure than nine, and therefore the year noted in the drawing is 1509. It is not possible to read it in any other manner.

That works were produced by Holbein at such an early date is proved by two other drawings in the sketch-book, which are to be placed as the latest in the year 1510. They are the portraits of *Conrad*

* Kunstblatt, 1846.

Mörlin, Abbot of the Monastery of St Ulrich, who died the 2nd February, 1510, and of a witch named "*das Lomenitly*," whose pretensions to miraculous powers were unmasked in the same year.

Of the number over the head of Ambrosius, as we have already mentioned, only the second figure, 5, is perceptible. But this figure is, at the same time, the most important, and, considering the general chronological relations, the first obliterated character can hardly be other than 2. In the year 1509 Ambrosius was neither fifteen nor thirty-five, but five-and-twenty years old, and he was therefore born in 1484, which exactly coincides with the only information given us by any author concerning his birth; namely, the notice by *Th. van Mechel* in his catalogue of the Imperial Picture Gallery in Vienna. Although this information in itself, unsupported by any assigned reasons, would be for us only of dubious worth, it is now amply confirmed.

The excellently drawn head of the younger brother, the very face of a boy of fourteen years—not beautiful, indeed, but grave, free-hearted, and full of vigour, bears a complete resemblance to the most famous of Holbein's portraits; the large coloured drawing in the Museum of Basle, which was stated in the inventory of *Boniface Amerbach*, the celebrated collector of works of art and the friend of Holbein, to be the portrait of the painter by his own hand, and which exhibits him in the period of most vigorous youth, without a beard, and wearing a red hat. Even this resemblance proves the genuineness of the drawing in Berlin. The authenticity of its inscription, too, is indubitable. Many of the drawings in Berlin bear inscriptions, indisputably from the same hand, and evidently in the characters of the beginning of the sixteenth century, but, at the same time, very different from later inscriptions on the same sheets, which seem to be notes by subsequent possessors.

Therefore the old question concerning the year of Holbein's birth is sufficiently decided. The inscriptions by the artist's own hand in two of his works support our view and are proof sufficient. They cannot be invalidated by the assertions of a few authors, who all merely follow Van Mander, and have besides been long previously contradicted by Patin. But as to Van Mander, he erroneously states the place of Holbein's birth to be Basle instead of Augsburg, which seems to me to be reason enough to place no great confidence in his information as to the date of Holbein's birth. Moreover, he excuses the insufficiency of his biographical notices of Holbein on account of the disobligingness of *Dr Iselin* in Basle, who would not give him minuter information unless he were paid for it. Therefore the only thing which seems to contradict our opinion is a print by *Wenzel Hollar* from a portrait of Holbein by his own hand, at that time in the collection of *Lord Arundel*. This print bears the inscription :

"H. *Æ.* 45. *An.* 1543;"

which would apparently indicate that Holbein was born in 1498. But the original picture seems to be lost. Even *Horace Walpole*, who mentions it, does not know it by sight, but only follows a notice in the pocket-book of Richard Symonds. His words are the following: "In the Arundelian collection," says Richard Symonds, "was a head of Holbein, in oil, by himself, most sweet, dated 1543. (*Anecdotes of Painting*, Vol. I. p. 147.) It is therefore only a notice at second hand, which cannot be regarded as a sufficient proof. We cannot decide whether the inscription on the original picture was the same; nor whether the number of his age was not added by another hand, which is the more possible, since just this year 1543 was the year of Holbein's death. Lastly, nothing assures us that this picture is in reality the portrait of Holbein. It is a man with a short beard and wearing a cap; and his face bears no strong resemblance to those portraits of our painter which are unquestioned, especially to the excellent drawing in the Museum of Basle.

Our opinion is the more entitled to belief, as it is supported by internal as well as by external reasons. It is more probable that Holbein drew the four pictures in the Augsburg gallery (to which the "Holy Child between his mother and grandmother" belongs) at the age of seventeen years than at the age of fourteen. Even thus it was an excessively premature work, and no wonder that the painter inscribed with his own hand his age when—as indeed wonderful—it was at such an early age that he executed such an excellent picture. We have also drawings made by him at the age of fourteen and fifteen years, but there lies a great distance between a portrait-drawing, however good, and such a great and admirable work, where talent, taste, and facility in art are insufficient to its production, and a certain experience and a developed character are at the same time required. This holds still more of the "*Execution of St Sebastian*," the celebrated picture of the Augsburg Gallery, and of the folding-doors of it, "*St Elisabeth*" and "*St Barbara*," which are separated from the centre-piece, and are in the Pinacothek at Munich. Full of life and energy in expression and movement, perfect in composition, drawing, and colour, excellent in beauty of form, real majesty and dramatic verity, this altar-piece, executed, as is documentarily proved, in the year 1515, is the work not of a boy of seventeen years, but of a man of twenty, who, shortly before he left his native town of Augsburg to go to Basle, proved by such a picture that he was an accomplished master, capable of making his own way in the world.

DR ALFRED WOLTMANN.

Berlin.

PICTURE-REGENERATION.*

"No human pursuits make any material progress until science is brought to bear upon them. We have accordingly many of them slumbering for centuries upon centuries; but from the moment that science has touched them with her magic wand, they have sprung forward, and taken strides which amaze and almost awe the beholder."—*Address of the PRINCE CONSORT, delivered on the foundation of the Birmingham and Midland Institute.*

ENGLAND, in common with the other civilized countries of the world, possesses a peculiar sort of property, whose value, as such, must, for various reasons, always remain indeterminate. It represents a nameless wealth, and the store we set by it, unlike our care for other property whose value is also great, is due wholly and alone to what may be called the intellectual character of, the mental satisfaction afforded by, the objects in question. The fact, too, that they are very susceptible of injury, and that, if once destroyed, it is utterly impossible to replace them, makes us cherish them the more; and in reality invests each one of them with a singular interest, and gives it an especial claim on our most cherishing care.

It will be understood that these remarks refer to works of art generally, which great men have left us. In the present case, however, it is with paintings that we have to do: with those works which by their nature are most affected by outward influences, and whose qualities in their original beauty are consequently sooner lost to us than is the case with productions in stone or marble, or with carvings in wood or ivory.

The importance of these legacies no one thinks of denying. They are the models kept in view in our endeavours after excellence; for they are not only the best we have, but the best even that we can conceive of. Should they perish, or should they be injured, we and future generations suffer an irreparable loss.

* Pettenkofer's Regenerations-Verfahren, und seine Stellung zur Gemälde-Restauration und Conservirung. Von Dr J. A. Kuhn. Braunschweig, 1864.

And yet these productions of our great "Masters," as we rightly call them, are not as they originally were. We have never seen them in their real primeval state: as Titian, or Rubens, or Claude saw them and meant them to be. Since the pictures left their easels, two agents have been at work upon them, each contributing to hide or to efface those qualities which, even in that imperfect state in which we behold them, still excite in us admiration and delight.

These agents are Time and the Picture-cleaner.

The one has dimmed the once clear surface, and made the most delicate gradations of colour no longer perceptible; in some instances even allowing a sort of husk to cover the work, so that not even the subject of it is discernible. The other, far more destructive, rubs away all those marvellous tints, that fine glazing, which to a picture are as the bloom on a plum or the down on the wing of a butterfly. The picture, in short, is "flayed," to use the expression of the late John Constable when speaking on this subject. And after such a cleaning or restoring process, it can no more be considered to represent a work by the master's hand than a peach which we had peeled would be a fair specimen of that beauty and completeness and adaptation which characterizes all the Creator's handiwork.

The difference between the two agents is evident: the one takes nothing *from* the picture, but adds something *to* it. It flings over it a superfluous veil, through which we see more or less imperfectly what is beneath. But that which is under it is not changed; it merely recedes from our view, as a thicker and a thicker covering is imposed upon the picture. We have the picture still with its original excellent qualities, but they are behind the curtain which Time has let fall between us and them. The cleaner, on the other hand, in removing what Time with wonted gentleness has lain upon the surface of the picture, emulates the distinctive title given him by men, and becomes in his turn "the Destroyer." What Time, in truth, had spared, he annihilates. The exquisite tones and the harmony which had been the result of inmost feeling rather than of a manual process, and which therefore gave us the very soul of the artist, the cleaner with merciless fingers obliterates for ever.*

* This is especially the case with the pictures of Rubens, whose glazing is particularly thin and delicate. From the immense number of his works, we know it to be impossible for him to have painted them all with his own hand. Many were executed by his pupils, and he then at the last

gave that wonderful colouring, those fleshy tints, that vital warmth which indicate the consummate master. The surface—the marvellous surface—is his handiwork; his touch is everywhere to be recognized; but, as was said, *it lies on the very surface.*

Now comes the cleaner and rubs hour

That it is so, our collections, both private and public, give ample proof. There hang the examples of such rubbing and cleansing open to the view of all who choose to look at them: a sorry sight, and, unfortunately, but too convincingly demonstrative of the truth of what we have here said.

To cite special pictures which have thus suffered would be an invidious task. The facts are known to all who take an interest in the matter; and the disputes, reproaches, and recriminations which have at various times arisen on this vexed subject will also be remembered. Yet picture-cleaners continue to thrive; and the dimmed masterpieces are still made to appear before us crude and hard and staring in repulsive bareness.

But this state of things is now to end; at last the means are furnished us to prevent its future occurrence. Dr Pettenkofer of Munich, whose name is well known among the scientific men of the continent,* having by a chance circumstance had his attention directed to the change which pictures undergo, inquired more minutely into the matter, and the result has been a method of removing the super-imposed deposit which veils the picture from sight, without the picture itself being affected—without even the possibility of its being affected—in the slightest degree whatever.

Professor Pettenkofer was named by the Bavarian Government to form one of the commission appointed to investigate the state of the pictures in the National Gallery, known as the Pinakothek. The Board was to examine the causes which led to the lamentable state of the greater number of the pictures, and to report on the best means of stopping the ravages going on. When once Professor Pettenkofer became cognizant of all the facts, the matter interested him intensely. The more puzzling the appearances, the more persevering was he in search-

after hour on this delicate enamel. It gives way at last before the continued friction, and is removed with the rag and spirituous oils used in the process. What have we left? The imperfect work of the pupil; the form waiting to be vivified, the body into which as yet has not passed a particle of living breath.

There cannot be a better exemplification of what is here said, than the "cleaned" picture of the Last Judgment in the Pinakothek at Munich. Compare the coarse handling, as visible in the picture in its *present* state, with the delicate manipu-

lation of the Rubens beside it, which has *not* been "flayed," and the rudeness of the treatment it has undergone will, even to the uninitiated, be at once perceptible.

* In the *Medical Times* of November and December last, was an account of a most ingenious piece of machinery, invented by Dr Pettenkofer for the accurate study of the respiratory process in carnivorous animals. The results already arrived at by means of the instrument are curious in a high degree, and the facts it has disclosed are of inestimable value for a better comprehension of the economy of the human body.

ing into their cause; and, like a true man of science, did not rest till he had penetrated the mystery.

Owing to unpardonable neglect, nearly all the pictures in the Pina-kothek are in a state that will inevitably lead, more or less rapidly, to their destruction. Over the greater number a sort of permanent fog has spread; while over very many rough blotches of mouldiness have also formed, which completely hide the colour. The most valuable works, perfect gems of art—are thus surely progressing towards total ruin. It was to examine into, and propose a remedy for, this state of things that the Commission was at last appointed. After a careful consideration of the probable local influences, and connecting these with the state in which he found the pictures, Dr Pettenkofer came in his own mind to a conclusion as to the cause. But in order to satisfy himself that his opinion was correct, he attempted, by producing artificially the same influences which he supposed had been at work, to call forth on a modern painting the effect he had found on the old ones. The result was satisfactory. In a day or two the same hazy film covered the whole picture. This showed that the obscuring process in both cases was identical. Being thus assured that his views as to the formation of this haze was correct, he could proceed with greater certainty to devise a means for removing it. He had called it forth and occasioned it to fix itself on the picture, he now endeavoured to make it move away. In this, too, he succeeded. He next asked to be furnished with some old pictures which had been discarded from the gallery as being in too hopeless a condition for any attempt at restoration. The trial was made on a panel picture, representing—nobody knew what. Not only had all become indistinctly dark, but the surface, from accumulated deposits, was rougher than a grater. On applying the new method, a landscape presently came into view; the green foliage and tints of the sky uninjured by Time, and the glazing even still unimpaired.

A Terburg, one of the artist's most exquisite works, but in a most deplorable state of mouldiness and haze, was next taken in hand, and afterwards a Vandewelde in which the trees had grown quite blue. In each case the "regenerating process," as Dr Pettenkofer calls it, was perfectly successful; the various parts which before seemed as if they had sunk into the canvas, appearing again in all their original freshness.

The results of this new mode of cleaning were exhibited before the President and Members of the Royal Academy of Arts, whose astonishment was as great as their admiration at the success obtained.

The value of Dr Pettenkofer's method is evident if we take the following data into consideration. By it the original varnish of the picture is left untouched, so that all the delicate manipulation of the artist,

the fine glazing of the surface, which is to the picture what the rosy enamel is to the shell or the smooth skin to a girl's cheek, remains uninjured. Hitherto it was just this, the most exquisite part of the whole and containing some of the finest qualities, which was first to suffer. As it lies uppermost, it is directly exposed to the rubbing employed to remove the superincumbent dirt or other deposit. But as the real nature of such deposit is not known to the picture-cleaner, he is not aware that the means he uses are incapable of decomposing that covering. He therefore rubs on till at last, by mechanical force, the opaque surface is got rid of. The layer that had formed is removed, the haze that has spread over the canvas is cleaned out; but with it also has disappeared that wonderful surface, which was in reality the soul of the work. The warm fleshy tints are now gone from the Correggio; the sky of the Claude is hard, and a sense of sun-lit atmosphere has departed; and as to that Rubens, instead of bodies redolent with healthy life, with hot blood flowing through every vein, we have large masses coarse in colouring, and no longer pulpy in substance or warm with an animating glow.

In this description imagination has no part. It is the sober truth, as may be proved by instances without end.

We are perhaps hardly aware in how comparatively short a time the atmosphere and other influences affect the surface of a picture. The process is so gradual and the effect so uniform, that we consider a painting to be perfectly fresh and unchanged long after it has ceased to be so. Were a part of it only freed from the breath which had dulled its tone, we should, by comparison, at once perceive what a change had taken place.

In order to convince himself of this change by ocular demonstration, Professor Pettenkofer tried his regenerating process on a modern picture in what one would have called perfectly good condition. The result was most curious and striking. Those parts which had been left in their original state now seemed dull by the side of the "regenerated" portion. Gradations of tone appeared which before were as one colour, and the experiment showed not only how early this veiling process begins, but that we continually bestow our admiration on pictures but half of which we, in reality, have ever seen.

It was found also that certain colours are more susceptible than others to destroying outward influences. Terra Verde, for example, is so in a high degree. This accounts for the landscapes in the Pina-kothek being in so especially bad a state, that colour being most used in the foliage, &c. Asphalt, light ochre, and ultra marine also suffer soon. Burnt ochre resists well the attacks of Time, and black sometimes also. In the Terburg spoken of above the *black* stripes on the dress of

the Trumpeter were beautifully preserved, though all around the colour was full of cracks.

From the investigations made, it seems that pure colours are less susceptible to these influences of temperature and atmosphere than mixed ones. The *blue* trees in the Vandeveldel landscape which Dr Pettenkofer restored were the result of this circumstance.

Soot in itself is not found to be injurious, or, at least, it is not that which produces the bad effects our London galleries show. Any settlement of dust, dirt, or soot will, however, naturally promote that particular deposit which is the real cause of the injury.

Dr Pettenkofer's regenerating process is an admirable one to discover what "restoration" a picture needs. When by his method all the superinduced matter is removed, but without the varnish being touched, we are enabled to see in how far the work has suffered, what parts are effaced or nearly so, and how much it is absolutely necessary should be painted anew. It is a process which, in future, ought to be adopted with *every* picture before calling in the restorer. For whatever is left of the hand of the master, that it gives us again, and gives us, too, as he left it. Hitherto a contrary procedure was observed. The picture was rubbed clean, was rubbed to the quick; and then was discovered and decided what parts of it needed to be restored.

Not only does Dr Pettenkofer assert that his process cannot possibly injure a picture, but Baron Liebig, to whom he has communicated it, endorses the assertion with his unquestionably great authority. The method is speedy, and a whole gallery might be thus "regenerated" in a very short space of time, and at a trifling cost. There are some cases in which, from the state of the painting, the process is unsuccessful; these however are of rare occurrence.

The cause of this malady, so to say, of the pictures being now known, it is the more easy to take measures for removing whatever may lead to it. By the observance of certain simple rules, it will be possible henceforth to counteract the agents capable of working so much mischief in a gallery. And this alone would be an important gain.

The regenerative process should in future be adopted with all pictures, whether old or new, as soon as they cease to be clear. Changes that have begun to take place are thus stopped: changes which otherwise will certainly, though slowly, penetrate through the surface of the picture and eventually make their way into its very depths.

As the regenerated surface of a picture is merely put into the same state as it was originally, the same influences are of course again liable to affect it. For the process does not prevent a picture from again suffering from the effects of time; although it has been found that the

painting afterwards is less susceptible to the destroying influences than it was before. The cost and trouble of Dr Pettenkofer's method being so trifling, there is no reason why the process should not be repeated as soon and as often as a picture is found to be growing dim. This is the only method of preserving a painting in its pristine state, and of obviating all those evils which have arisen from the haze of Time being allowed *to fix itself* in the picture. There must and will be an end in future of the old system of removing old varnish and applying fresh. The thin haze we have spoken of will from time to time be dispersed, giving back to our view the work as the artist himself left it. Nothing is added to the surface of the canvas or panel by this new process, and nothing is taken from it; an optical defect only is cured. There can therefore be no fear that a work of art may suffer by being subjected to this process of regeneration one or more times.

It is by this means that pictures must henceforth be kept in a "healthy" state. It is a new Hygeia for oil paintings, by which diseases are prevented that often prove incurable. Had this system been known earlier, we, as well as other nations, should at this moment be in possession of treasures of art which, as it is, are lost to us for ever.

Such, then, is our plain unexaggerated statement of a discovery which must, when known and tested and widely appreciated, exercise a vast and important influence.

In the world of art its value cannot be too highly rated. By its means will be disclosed to our view brightness and sunlight long hidden behind a cloud; and many a wonder will be called forth from the dark canvas, and our eyes will be gladdened by beauties obscured since many a generation. For the possessors of inestimable works, who wisely and with loving care have hitherto guarded their treasures from the touch of the spoiler, will now, when convinced of its innocuousness, gladly subject them to this process. A gentle breath will pass over them, and—like the fabled elixir of life for man—the freshness of their long-past youth will again return.

But, setting aside our intellectual gain, the discovery recommends itself to notice on other grounds. If we estimate a picture by its money value only, it will henceforward rise in worth. For as a marketable commodity it must necessarily fetch a higher price when freed from obscuring substances, than when its admirable qualities are almost entirely hidden from sight. Many a picture, too, of whose origin we are ignorant or doubtful, would after this ordeal be recognized and acknowledged. Whoever, dwelling on the consequences of this discovery, perceives how wide their range is, will, we think, at once

acknowledge its importance. And if he test what is here reported in its favour and find it stand the test, let him not forget that this new benefit, like a thousand preceding ones, he owes entirely to *science*.

Since this notice was written a Rembrandt, a small panel picture representing the "Raising of Lazarus," has been regenerated by this process. It was put aside in the Royal Collection at Schleisheim as unredeemable. It is *now* in as beautifully perfect a condition as any Rembrandt in existence. Also a wonderfully fine head, by the same master, painted on canvas. What the picture was before being taken in hand it was impossible to say ; now we possess a masterpiece more by the great Dutchman. It is very thinly painted, and in the ordinary mode of cleaning would have suffered irretrievably. At present we have it much in the state it came from the artist's easel. The same has happened also with two very fine Van de Neers.

C. BONER.

Munich.



A CATALOGUE
OF
THE WORKS OF CORNELIUS VISSCHER.

BY
WILLIAM SMITH, Esq., F.S.A.

(Concluded from Vol. II., page 404.)

Sets of Portraits by Cornelius Visscher.

130—133. *Set of four large Portraits, numbered at the tops, I—IV.*

These four portraits are very nearly the same size, measuring H. $16\frac{3}{8}$ to $1\frac{1}{2}$, W. 12 to $12\frac{1}{8}$; Sub., H. $13\frac{7}{8}$, W. $11\frac{1}{2}$. With them is sometimes found a letter-press title, of which the following is a copy; QVATVOR PERSONAE QVIBVS LEYDA DEBET* ET HOLLANDIA INITIVM REDDITORVM FELICIORVM TEMPORVM. QVIBVS ADJVNCTAE SVNT EFFIGIES CELEBERRIMI HISTORIOGRAPHI P. SCRIVERII, AC INGENIOSI ADMODVM SCVLPTORIS ET PICTORIS H. GOLTII, NEC NON ET EXPERTISSIMI QVONDAM MEDICI PARACELSI, OMNES AERI INCISAE. AVCTORE AC DIRECTORE P. SOVTMANNO HARLEMENSIS, PICTURE QVONDAM REGIO. (The three latter portraits are Peter Scriverius, by *Cornelius Visscher* (No. 116 of this Catalogue); H. Goltzius, by *Suyderhoef*; and Paracelsus, by *P. Van Sompel*.)

Covens and Mortier were afterwards the proprietors of the plates of the four large portraits, but their address is not engraved upon them. They have sometimes Dutch translations of the Latin lines printed in type beneath.

* *Strada*, L. 8. *Ptis I*. (This refers to *Strada de bello Belgico*, Romæ, H. Scheus, 1640—47, 2 vols. fol.)

130. (I.) *Franciscus Valdesius.*

Three-quarters length, standing, in a black Spanish dress; bare-headed, with moustaches and beard. His right hand is placed on his side, and he holds in the other a truncheon resting on his left hip. He has a medal, on which is the Pascal lamb with P. V. under it, suspended from his neck by a long triple chain, and at bottom, on the left, the hilt of his sword is seen. A curtain is on the left and above his head, but drawn back on the right so as to show a view of the city of Leyden during the siege. In the margin beneath, in one line, FRANCISCVS VALDESIVS, HISPANI DVX EXERCITVS.; under this in the centre, eight Latin lines in two columns,—*Flectit in illustrem,—sit amica Venus,* and beneath them PETRVS SCRIVERIVS. On the left, in four lines,—*Pictura ad Vivum expressa extat apud Io. Moons Advocatum Fisci*; and on the right in five lines,—*Corn. Vischer sculpsit Petro Soutmanno dirigente et excudente Harlemi 1649*; and at bottom, *Cum Privilegio.*

I. Before the inscription in the margin. (NAGLER.)

II. As described.

131. (II.) *Magdalena Moonsia.*

Three-quarters length, standing, in a close-fitting dark dress, with a small cap on her head, pearl necklace round her throat, and a triple chain round her neck. Her hands are crossed in front, and she holds in her right the end of a gold chain, which, passing round her waist, hangs down in front. A curtain is in the background on the right, extending across the top, but drawn back on the left so as to show a distant view of Leyden. In the margin beneath, in one line,—DOMICELLA MAGDALENA MOONSIA. Under this are eight Latin lines in two columns,—*Urbs† obsessa semel, castris nunc* cincta—tua Chloris amet.* Between the two columns †a, 1573, *a, 1574, 26 May, and beneath them,—PETRVS SCRIVERIVS. On the left, in four lines,—*Extat pictura ad vivum apud eundem Dominum Advocatum Fisci, Haga Comititis.* On the right, also in four lines,—*Corn. Vischer sculpsit Petro Soutmanno, dirigente et excudente Harlemi 1649*; and at bottom,—*Cum Privilegio.*

132. (III.) *Janus Dousa.*

Three-quarters length, standing, turned to the left, right hand on a stick, and the left placed on a book upon a table, on the right. On the back of the book, in two lines,—DVLCES ANTE OMNIA MVSÆ. He wears armour, except upon his arms, which are covered with close-fitting figured sleeves, and small ruffs at his wrists. He has a triple chain round his neck, cap and feathers on his head, small moustaches, and no

beard. A curtain is in the background, on the right, with tassel at top, on the left, near his head. View of Leyden during the siege towards the top, on the left, &c. In the margin beneath, in one line,—IANVS DOVSA, NOORTWICI TOPARCHA, V. G. Under this four Latin lines in two columns,—*Non solum DVLCES—Dousa conciliante, locus.*; and beneath them, PETRVS SCRIVERIVS. On the left, in three lines,—*Ex Imagine V. N. Iani Dousæ ad Vivum Pictâ*; on the right, in five lines,—*Corn. Visscher sculpsit Petro Soutmanno dirigente et excudente Harlemi 1649*; and at the bottom,—*Cum Privilegio.*

I. Before the inscription. (NAGLER.)

II. As described, with the number III. at top.

III. The number effaced.

133. (IV.) *Ludovicus Boisotus.*

Three-quarters length, standing, holding a truncheon, directed downwards towards the front, in his left hand, and placing his right on his helmet, which is at bottom on the left. He is in armour, bareheaded, with moustaches and beard, and has a chain round his neck. A curtain is in the background on the right; towards the top, on the left, is a representation of the relief of Leyden by a storm and a flood, with three vessels, two with sails, and the third without, in front. In the margin beneath, in one line,—LVDOVICVS BOISOTVS, PRÆFECTVS MARI. Under this, eight Latin lines in two columns,—*Peste laborantes,—hosti plus nocuistis, aquæ*; between them, at bottom, towards the right, in two lines,—*a, 1574, 3 Octobris*, and beneath, in the centre, PETRVS SCRIVERIVS. On the left, in four lines,—*Pictura ad Vivum expressa extat apud Petrum Scriverium Lugduni Batavorum*; on the right, also in four lines,—*Corn. Vischer sculpsit Petro Soutmanno dirigente et excudente Harlemi 1649*; and at bottom,—*Cum Privilegio.*

134—145.—*Set of twelve portraits of Princes and Princesses connected with the Nassau Family.*

The following set consists of twelve portraits, very little more than heads and shoulders. They are ovals, in oval borders made square at the four corners. They measure, H. $16\frac{1}{2}$, W. 12 to $12\frac{1}{4}$; Sub., H. 14 to $14\frac{3}{8}$, W. $11\frac{1}{2}$ to $\frac{5}{8}$.

To this set there is a title, printed with letter-press, of which the following is a copy:—FREDERICVS HENRICVS, ILLVSTRISSIMVS ORANGIAE PRINCEPS, ac NASSAVIAE COMES, etc. CVM NOBILISSIMA VXORE SVA AMELIA, NATA COMITISSA DE SOLMS, NEC NON ET OMNES PROLES EJVS EX EADEM PROGENERATAE, CVM DVABVS MATRIMONIO

CONIVNCTIS, OMNES AERI INCISI, AVCTORE AC DIRECTORE P. SOVTMANNO HARLEMENSI, PICTORE QVONDAM REGIO.

I have had considerable difficulty with regard to this set of portraits; some authors describing it as containing fifteen, and others sixteen prints. I am satisfied, however, that it consists of the following twelve only. The difference of opinion has, I suspect, originated in there being a second set of very similar portraits, also after *Hondthorst*, and published by *Soutman*, with the following title:—EFFIGES VARIAE NOBILISSIMARVM AC REGALIVM PERSONARVM; NEC NON ET ALIQVORVM ALIARVM MAGNATVM, IN EVROPA CELEBRIVM. *Omnes, a precedentibus distinctæ, ARTIFICIOSE AERI INCISAE, AVCTORE AC DIRECTORE P. SOVTMANNO HARLEMENSI, PICTORE QVONDAM REGIO.* To this series belong the portraits of Brederode (No. 90 of this Catalogue), John Maurice Count Nassau (105), William of Nassau (106), William I. Prince of Orange (108), and Louisa Countess of Solms (118).

134. (I.) *Frederick Henry, Prince of Orange.*

Full face, slightly turned to the left. He has moustaches and a very small beard, lace collar; and the badge of the Order of the Garter suspended by a ribbon over his shoulder. Beneath, in two lines,—FREDERICVS HENRICVS—ARAVSIONVM, etc. In the centre at bottom,—*Cum. Priuilegio, An. 1649.* On the left, *Ger. van Hondt-horst Pinxit*, and on the right,—*Corn. Vischer sculpsit P. Soutman dirigente.*

135. (II.) *Amelia, Princess of Orange.*

Nearly full face, looking towards the right; her hair is braided with pearls, and a large single one is on the top of her head. She wears a pearl necklace, and curls fall on each side of her neck. Beneath in two lines, AMALIA DE SOLMS—VXOR. In the centre at bottom, *Cum Priuelegio, An. 1649.* On the left, *Ger. van Hondthorst Pinxit*, and on the right,—*Corn. Vischer sculpsit P. Soutman dirigente* (see No. 109).

136. (III.) *William Prince of Orange.*

In armour, with flowing hair, looking towards the right. He has a plain collar with two tassels, and wears the badge of the Order of the Garter on his right, suspended by a broad ribbon over his shoulders. He has moustaches, but no beard. Beneath, in two lines,—WILHELMVS A NASSAV—ARAVSIONVM, etc. In the centre at bottom, *Cum. Priuilegio, An. 1649.* On the left, *Ger. van Hondthorst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente.*

137. (IV.) *Henrietta Catherine of Nassau.*

She is represented as a child, turned to the right, ringlets falling on each shoulder; her hair, confined by pearls in a bunch, at the back of her head. Beneath, in three lines, HENRIETTA CATHARINA—FRISLÆ COMITI, etc. In the centre at bottom, *Cum Priuilegio*, An. 1649. On the left, *Ger. van Hondt-horst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente* (see No 107).

I. As described.

II. An. 1649 and *P. Soutman dirigente* effaced; in place of the latter *Johannis de Ram Excudit* inserted.

138. (V.) *Louisa of Nassau.*

Nearly full face, looking towards the right. She wears a necklace of pearls, light dress, with a dark bow, large diamond and pearl in front of her bosom. Beneath, in three lines,—LOISA A NASSAV S.R.IMP. On the left, *Ger. van Hondt-horst Pinxit*,—on the right, *Corn. Vischer Sculpsit, P. Soutman dirigente, Cum Priuilegio*, An. 1649.

139. (VI.) *Mary daughter of Charles I.*

Nearly full face, turned to the left. Her hair flows in curls on each side of her neck. She wears a necklace of pearls with a single large one in the centre, diamond stomacher, &c. Beneath, in three lines,—MARIA CAROLI I^{mi}—PRINCIPIS VXOR. On the left, *Ger. van Hondt-horst pinxit*,—on the right, *Corn. Vischer sculpsit, P. Soutman dirigente Cum Priuilegio*, An. 1649.

140. (VII.) *Albertina Agnes of Nassau.*

She is represented as young, turned to the right, the back of her hair braided with pearls, her hair flowing down in curls on each side of her neck. She wears a plain necklace of pearls, and a jewel and pearl are partially seen in front of her bosom. Beneath in two lines, ALBERTINA AGNES—SECUNDO GENITA. In the centre at bottom, *Cum Priuilegio* An. 1649. On the left, *Ger. van Hondthorst Pinxit*, and on the right, *Corn. Visscher Sculpsit. P. Soutman dirigente*.

I. As described.

II. *P. Soutman dirigente* effaced, and *Johannis de Ram Excudit* inserted.

141. (VIII.) *Maria of Nassau.*

She is represented as quite a child, full face, turned to the right. Curls on each side of her face, a simple necklace of pearls, and a plain,

close-fitting dress. Beneath, in two lines, MARIA A NASSAV—QVARTO-GENITA. In the centre at bottom, *Cum Priuilegio*, An. 1649. On the left, *Ger. van Hondt-horst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente*.

142. (IX.) *Christina, Queen of Sweden.*

Nearly full face, turned to the left, hair falling on each side of her face down to her neck. She wears a broad lace collar, dark jewelled dress, a jewel with a crown at the top of it, and three large pearls beneath in front of her bosom. Beneath, in two lines, CHRISTINA GVSTAVI—REGINA. In the centre at bottom, *Excudebat P. Soutman Harlemi*, 1650,—and on the right, *Cum Privil.* No names of painter or engraver.

143. (X.) *Frederick William, Marquis of Brandenburg.*

Full face, slightly inclined to the right. He has long hair flowing on each shoulder, and wears an ermined robe, over which is a lace collar. Beneath, in two lines, FREDERICVS WILHELMVS—ELECTOR. In the centre at bottom, *Cum Priuilegio*, An. 1649. On the left, *Ger. van Hondt-horst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente*.

144. (XI.) *Charles Lewis Count Palatine.*

Full face, inclined to the left. He wears a plain band with tassel in front, ermined robe, and hair flowing over each shoulder. Beneath, in two lines, CAROLVS LODEVICVS—INPERII ELECTOR. In the centre at bottom, *Cum Priuilegio*, An. 1650. On the left, *Ger. van Hondthorst Pinxit*,—and on the right, *Corn. Visscher Sculpsit. P. Soutman dirigente*.

145. (XII.) *Charles II., King of England.*

He is represented as young, with very dark flowing hair, in armour with a large scarf over it, slightly directed towards the left. Beneath, in two lines, CAROLVS II.—HIBERNIÆ REX. In the centre at bottom, *Cum Priuilegio A.* 1650. On the left, *Ger. van Hondthorst Pinxit*,—and on the right, *Corn. Vischer Sculpsit P. Soutmanno dirigente*.

146—185. *Set of Thirty-eight Portraits of the Counts of Flanders; with Frontispiece and Tail-piece in addition.*

The following set of prints was published at Haarlem in 1650, in a

work bearing the title of *PRINCIPES HOLLANDIÆ ZELANDIÆ ET FRISIÆ, ab anno Christi DCCCLXIII, & primo Comiti Theodorico usque ad ultimum Philippum Hispaniarum Regem., ÆRI OMNES INCISI, ac fideliter descripti Auspicijs PETRI SCRIVERII*. The book consists of one hundred and twenty-two pages, giving, in Latin, the biographies of the different Counts and Countesses. At the commencement are two pages of dedication to the States of Holland, Zealand, and West Friesland, printed in black and red ink; at the end, preceding the two last portraits, are two pages of genealogies; and after the tail-piece, two pages of Latin hexameters in praise of the armorial bearings of the City of Haarlem.

The portraits are busts, little more than the heads and shoulders being seen. They are ovals, enclosed in square etched frames, at each corner of which is an ornament of leaves repeated throughout the whole set. In the centre, under each portrait, *within the oval*, is an inscription giving the titles and dates of the party represented. Beneath this, also in the centre, but under the oval, is a coat of arms, under which are four Latin lines, hexameters and pentameters. They are numbered in the centre at top, outside the oval, I.—XXXVI.; and the two last plates have at top, *TABVLA XXXVII.*, and *TABVLA XXXVIII.* The portraits measure, H. $15\frac{3}{4}$ to 16, W. $11\frac{5}{8}$ to $\frac{3}{4}$; Sub., H. $15\frac{5}{8}$ to $\frac{7}{8}$, W. $11\frac{3}{8}$ to $\frac{1}{2}$. The *inner* parts of the ovals measure H. $12\frac{1}{2}$, W. $9\frac{1}{4}$. The frontispiece and tail-piece are of different sizes, and their measurement is given below. As these prints are not uncommon, I have not thought it necessary to give very particular descriptions of them, or more than the commencement of the inscriptions under them. The heads, hair, armour, &c., are engraved, but the draperies, cloaks, feathers, &c., are etched only.

In the Museum at Amsterdam are most curious unfinished proofs of many of these portraits, the first states described in the following list, though the set is unfortunately not quite complete. That collection also contains a reversed repetition of Florentius II. (157 *a.*) and a second portrait of Charles V. (181 *a.*), both being unfinished and before any letters. I believe all these extraordinary prints to be unique, and they are most interesting as showing the mode which Visscher adopted in the progress of his plates, the engraved portions having been finished previously to those which are etched only.

146. *Frontispiece.*

At bottom, on the left, sits a sea-god holding a trident in his right hand; his legs extending nearly three-fourths across the print. His left hand rests upon a small gate in the centre. On some drapery on

his right leg is printed obliquely,—DIVVLGABAT P. SOVTMAN. *Harlemi* 1650. *Cum Privil.* Above him, in the centre, a female holding a ship in her right hand, and resting her left arm on a globe, sits on a cannon, on which, on the left, is HÆC, and on the right, LIBERTATIS ERGO. Behind her head is a lion directed towards the right, with his paw on the globe; and towards the top, several winged boys holding shields, on which are the arms of the United Provinces. In the centre, near the top, they hold an oval tablet, on which is the title commencing with PRINCIPES, given at full length before. At top, near the centre, a child holds up a shield on which is *Ridder-schap*. H. 16 $\frac{7}{8}$, W. 12 $\frac{7}{8}$; Sub. H. 16 $\frac{1}{2}$, W. 12 $\frac{1}{2}$.

I. As described.

II. Retouched all over. The shadow behind the hair on the left side of the head of the sitting female is enlarged, so as nearly to conceal the bow by which it is tied. In the first impression there are two coats of arms upon the wicker-work near the bottom on the right; in this second, the one nearest the centre is effaced, and its place supplied by additional wicker-work. On the left side, towards the top, the upper one of three shields, on which is a castle, is effaced, thus leaving only two remaining; the arms on the upper one of which, as well as on the one towards the right, are changed. On the right, near the top, a seventh shield is introduced above the head of the winged child supporting the tablet. To the right of this hang, as in the first state, six shields, but on the second one is a castle instead of four lions, &c.; and on the upper one nearest the margin is a hunting horn instead of lions. These are the principal variations, but there are many others all over the print. The inscription is altered to PRINCIPES HOLLANDIÆ ET WESTFRISIÆ. In the margin, in the centre at the bottom, *Cornelis Visscher sculpsit*.

147. (1.) *Theodoricus*.

ANNO CHRISTI DCCCLXIII, THEODERICVS, &c. Full face, looking slightly upwards towards the right. He has long flowing hair, beard and moustaches, a cap formed like a turban, with rows of pearls on it, and small feathers in the centre, on his head. On the ornament, beneath the coat, on the left, *Cum Privil.*

I. Has the background, but before any letters or the number.

II. With the letters, but the *Anno Christi* DCCCLXIII not introduced. The sides of the plate are nearly white.

III. As described.

IV. On the ornament beneath the oval, on the right, *C. Visscher, sculp.*

148. (II.) *Theodoricus II.*

THEODORICVS II., &c. Three-quarters face, turned towards the right. He has a long beard and moustaches, small cap with feather projecting towards the right on his head. He is in armour, and has an embroidered robe turned up with fur over his shoulders. *Cum Previl.*, as above.

I. Before the background, number, or any letters.

II. As described.

III. On the ornament beneath the oval on the right, near the centre, *C. Visscher sculp.*

149. (III.) *Arnulphus.*

ARNVLPHVS, &c. Nearly full face, slightly turned towards the left. He has moustaches but apparently no beard, wears a helmet with feathers at top on his head, and a gorget round his neck. He has also a richly flowered dress. *Cum Previl.*, as before.

I. Before the background, number, or any letters.

II. As described.

III. On the ornament, &c., on the right, *C. Visscher, sculp.*

150. (III.) *Theodoricus III.*

THEODORICVS III., &c. Three-quarters face, turned towards the right. He has long hair, slight moustaches, and no beard. A small cap, round which is a band of jewels with an aigrette, and three feathers in the centre, is on his head. He is in armour, with furred embroidered robe over his shoulders.

I. Before the background, number, or any letters.

II. As described.

III. On the ornament, &c., on the left, *C. Visscher, sculp.*

151. (V.) *Theodoricus IV.*

THEODORICVS IV., &c. Nearly full face, looking towards the left, in armour, helmet with feathers on his head, and chain round his neck. He has no moustaches or beard, and his hair is seen on the right side of his face only. He wears an embroidered robe over his shoulders.

I. Before the background, number, or any letters.

II. As described.

III. On the ornament, &c., on the left, *Cornelis Visscher, sculp.*

152. (VI.) *Florentius I.*

FLORENTIVS I., &c. Profile, turned towards the right. He is in armour, with a helmet with falling feathers on his head, and a chain round his neck.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

153. (VII.) *Gertrude.*

GERTRVDIS, &c. She is seen full face, in a widow's dress, with hood falling on each side of her head, a light veil is under it, beneath which her curls come down to her neck.

- I. Before the background, but has the number and the letters.
The head and hood only are finished, the neck and remaining parts being in outline.
- II. The whole of the figure finished, but still before the background.
- III. As described.
- IV. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

154. (VIII.) *Robertus.*

ROBERTVS, &c. Nearly full face, looking towards the right, with long flowing hair, no moustaches or beard. He has a small cap on his head, with feathers drooping towards the right, and a jewel on it on the left. He is in armour, with an embroidered furred robe over each shoulder.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculp.*

155. (IX.) *Gotfredus.*

GOTFREDVS DVX GIBBOSVS, &c. Profile, turned to the right. Helmet on his head with feather drooping towards the left. Moustaches, but no beard.

- I. With the background, but before any letters or the number.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher sculpsit.*

156. (X.) *Theodoricus V.*

THEODERICVS V., &c. He is represented as young, nearly full face, directed towards the right. He has long flowing hair, but no moustaches or beard; wears a singular flat cap with vandycked ends on his head, a frill under his chin, and an embroidered robe.

- I. He has a small round cap with a jewel in front of it on his head. Before the background, number, or any letters.
- II. As described, the round cap effaced, and a flat one introduced.
- III. On the ornament, &c., on the left, *Corn. Visscher Sculp.*

157. (XI.) *Florentius II.*

FLORENTIVS II^{vs}, &c. Stout full face with large eyes, long hair but no beard, *looking towards the right*. He has a cap resembling a small turban on his head, with rows of pearls and other jewels on it, and a feather in the centre. He wears rich flowered drapery fastened by a fibula on his right shoulder.

- I.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculp.*

157. (a.) *Florentius II.*

A second portrait of Florentius II., *looking towards the left*. He has flowing hair, but no moustaches or beard, wears a cap with pearls, flowered dress, &c., similar to the preceding. This print has no inscription or number, and the only impression I have seen is in the Museum at Amsterdam.

158. (XII.) *Theodoricus VI.*

THEODERICVS VI., &c. Nearly full face, head inclined towards the left, long flowing hair, but no moustaches or beard. He wears a rich flowered cloak, turned up with ermine, fastened round his throat by a button; beneath it, in the centre, his armour is seen. He has a cap, with a jewel in the centre, hanging over towards the left, on his head.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left,—*C. Visscher Sculpsit.*

159. (XIII.) *Florentius III.*

FLORENTIVS III^{vs}, &c. Full face, slightly inclined towards the left; long flowing hair, beard and large moustaches. He wears an embroidered dress edged with fur, and has a cap, resembling a small turban, with a jewel and feathers, on his head.

- I. Has the background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculp.*

160. (xiv.) *Theodoricus VII.*

THEODERICVS VII^{vs}, &c. Nearly full face, turned towards the right, moustaches but no beard. He is in armour with a cloak over his shoulders, fastened on the right by a cord with two tassels. He has long flowing hair, and on his head some drapery which falls down behind him.

- I. Has the background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

161. (xv.) *Ada.*

ADA, THEODERICI VII^{ri}, &c. Full face, turned towards the right, with her hair falling in curls on each side of her face. She has on her head a cap resembling a turban, richly adorned with pearls, and feathers in the centre.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher Sculpsit.*

162. (xvi.) *Wilhelmus I.*

WILHELMVS I^{vs}, &c. Nearly full face, turned towards the right. He is in armour, with flowered drapery over his shoulders, fastened towards the left by a cord with two tassels. He has large moustaches and beard, and wears a cap resembling a turban with rows of pearls on it, from which broad drapery flows over his right shoulder in front, &c.

- I. Has a light background, but before the number or any letters.
- II. As described, the background darkened.
- III. On the ornament, &c., on the left, *Corn. Visscher Sculpsit.*

163. (xvii.) *Florentius IV.*

FLORENTIVS IV^{vs}, &c. Profile, turned to the left. He is in armour, with a helmet, over which is a cap with a sitting lion at top. This helmet is nearly closed, so that little more of his face than the nose and eye can be seen. He has a cloak over his left shoulder, and on the same side a belt, to which are suspended four round bells.

- I. Has a light background, but before the number or any letters.
- II. As described, the background darkened.
- III. On the ornament, &c., on the left, *C. Visscher Sculp.*

164. (xviii.) *Wilhelmus II.*

WILHELMVS II^{vs}, &c. Three-quarters face, directed towards the left. He is in armour, and wears a helmet, on which are a ducal

coronet and feathers at top. He has fur over each shoulder, and over it crossing his breast is a double row of chain.

- I. Has a light background, but before the number or any letters. The arms beneath consist of a lion and spread eagle only.
- II. As described. The arms consist of a large spread eagle occupying the field, with a lion in outline on a small shield in the centre of it.
- III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

165. (xix.) *Florentius V.*

FLORENTIVS V^{TVS}, &c. Nearly full face, turned to the right, with large moustaches and beard. He is in armour, with a furred cloak over his shoulders, fastened on the right by a jewel. He wears a cap resembling a small turban with a coronet above it, richly adorned with pearls and other jewels, and with four small feathers in the centre.

- I. Has a light background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculp.*

166. (xx.) *Johannes I.*

IOHANNES PRIMVS, &c. Full face inclined towards the left, long flowing hair, but no moustaches or beard. Round his neck appears the upper part of a flowered dress, but the remainder is concealed by drapery. He wears a small fur cap with a jewel, to which are fastened two feathers on the right.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *C. Visscher sculpsit.*

167. (xxi.) *Johannes II.*

IOHANNI I^{MO} SVCCESIT COMES HANNONIÆ, &c. Full face, with moustaches and beard, with a low-crowned, broad-brimmed, scalloped hat on his head. He wears a rich flowered dress, with a jewel and a rose suspended in the centre.

- I. Has a light background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

168. (xxii.) *Wilhelmus III.*

(*Father of Philippa Queen of Edward III.*)

WILHELMVS III^{VS}, &c. Nearly full face, turned to the left; large moustaches and small beard. He is in armour, with a cloak ornamented

at the edges, over his shoulders, and fastened across his chest by a chord, from which two tassels hang down in the centre. He wears a cap adorned with pearls and four small feathers in front, from which, on the right, descends drapery.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

169. (xxxiii.) *Wilhelmus IV.*

WILHELMVS IVTH, &c. Nearly full face, turned to the left, in armour which covers the lower part of his face and chin. He has no moustaches or beard, and wears a helmet, from the top of which, on the right, droop three large feathers.

- I. Before the background, the arms, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher sculpsit.*

170. (xxiv.) *Margareta.*

AVGVSTA MARGARETA WILHELMI IIITH FILIA, &c. Nearly full face, turned to the right. She has an imperial crown on her head, under which is a light veil, which falls down on each side over her shoulders. She wears a broad necklace, to which is suspended a jewel.

- I.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

171. (xxv.) *Wilhelmus V.*

WILHELMVS VTH, &c. His body is in profile, directed towards the left; but his face is three-quarters, looking over his left shoulder towards the front. He has moustaches, beard, and long flowing hair; and wears a fur hat, turned up in front, but drooping towards his back on the right, on which is a jewel and four small feathers.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher sculpsit.*

172. (xxvi.) *Albertus Bavarus.*

ALBERTVS BAVARVS, &c. Full face, slightly turned towards the right. He has large moustaches and beard, and wears a cap apparently made with four large leaves, from which descends drapery on each side below his shoulders.

I.

II. As described.

III. On the ornament, &c., on the left, *Corn. Visscher Sculpsit.*

173. (xxvii.) *Wilhelmus VI.*

WILHELMUS VI^{TVS}, &c. Three-quarters face, turned to the right, in armour, and a helmet which covers both sides of his face and his chin. He has large moustaches but only the indications of a small beard. Feathers are on the top of his helmet on the left, and a portion of a cloak is seen over his right shoulder.

I. Has a light background, but before the number or any letters.

II. As described.

III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

174. (xxviii.) *Johannes Bavarus.*

IOHANNES BAVARVS, &c. Three-quarters face, turned to the right, with large moustaches and short beard, long hair falling on his left shoulder. His head is covered with drapery which droops on his right shoulder. He wears a rich dress with pearls round his neck, from which is suspended a jewel.

I. Quite unfinished, the upper part of the head being the only portion approaching completion. The cap is not introduced, and before the background, number, or any letters.

II. As described.

III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

175. (xxix.) *Jacoba.*

IACOBA, WILHELMI VI^{TI}, FILIA, &c. Three-quarters face, turned to the left; a veil over her head falling on her shoulders, and cushion of pearls on each side of her forehead. She wears a rich dress with an ermine tippet over her shoulders, fastened in front by a jewel. On the ornament beneath the oval, but above the verses on the left, *Ian van Eyck pinx*; and on the right, *Ex Pictura apud v. CL. P. Scriverium*. This lady was the celebrated Jaqueline of Hainault, whose history is so well known.

I.

II. As described.

176. (xxx.) *Philippus I.*

(*Philip the Good, Duke of Burgundy.*)

PHILIPPVS I^{MVS}, INTREPIDI, &c. Nearly full face, turned to the

right. He has no moustaches or beard; is in armour, and wears a singularly shaped helmet surmounted by a ducal coronet. He has the order of the Golden Fleece suspended to a collar of jewels. On the ornament beneath the oval, but above the verses, on the left, *Ian van Eyck pinx.*

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the right, *Corn. Visscher Sculpsit.*

177. (XXXI.) *Carolus I.*

(*Charles the Bold, Duke of Burgundy.*)

CAROLVS I^{ms}, &c. Nearly full face, turned to the left. He has moustaches, but no beard; is in armour, with a helmet, at the top of which is a ducal coronet. He wears a robe, apparently made of fur, over his armour, and over it a collar of jewels, to which is suspended the Golden Fleece. On the ornament, &c., on the left, *Ian van Eyck pinx.*

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the right, *Corn. Visscher sculp.*

178. (XXXII.) *Maria.*

(*Daughter of Charles the Bold.*)

MARIA CAROLI I^{mi}, FILIA VNICA, &c. Three-quarters face, turned to the right. She has a dark hood on her head, with light veil under it, both of which fall over her shoulders. Round her neck she has a double chain, to which hangs a cross with a large pearl under it. On the ornament, &c., on the left, *Rogier Van Brugghe pinx.*

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the right, *C. Visscher sculp.*

179. (XXXIII.) *Maximilianus.*

MAXIMILIANVS AVSTRIACVS, &c. Three-quarters face, turned to the left, long hair but no moustaches or beard. He is in armour, with richly embroidered and jewelled cloak over it; has the collar and badge of the Golden Fleece, with the imperial crown on his head. On the ornament, &c., on the left, *Lucas van Leyden pinx.*

- I.
- II. As described.
- III. On the ornament, &c., on the right, *Corn. Visscher sculp.*

180. (xxxiv.) *Philippus II.*

(Father of Charles V.)

PHILIPPVS II^{VS}, HOLLANDIÆ, &c. Three-quarters face, turned to the left, long flowing hair, but no moustaches or beard. He is in armour with ermine robe over it, wears the collar and badge of the Golden Fleece, and has a ducal coronet on his head. On the ornament, &c., on the left, *T. Mostart pinx.*

I.

II. As described.

III. On the ornament, &c., on the right, *C. Visscher sculp.*

181. (xxxv.) *Carolus Austriacus.*

(Charles V.)

CAROLVS AVSTRIACVS, HISPANIAR. ETC. REX, &c. Three-quarters face, turned to the left, with moustaches and beard. He is in armour, over which is a richly embroidered jewelled robe, and the collar and badge of the Golden Fleece. He has a small turned-down neck-collar, and the imperial crown on his head. On the ornament, &c., on the left, *Titianus pinx.*

I. Before the background, number, or any letters.

II. As described.

III. On the ornament, &c., on the right, *C. Visscher sculp.*

181. (a.) *Charles V.*

A different plate to the preceding. He is also looking to the left, has his mouth closed, and a cap with a jewelled band on his head. This print has no background or letters, and the only impression I have ever seen is in the Museum at Amsterdam.

182. (xxxvi.) *Philippus II.*

(King of Spain.)

PHILIPPVS II^{VS}, EIVS NOMINIS, &c. Three-quarters face, turned to the right, light moustaches and beard. He wears a dark dress, embroidered on the collar, down the front, and on the arms; and a cord round his neck, to which is suspended the badge of the Golden Fleece. He has a black hat on his head with a large light feather behind it. On the ornament, &c., on the left, *Titianus pinx.*

I.

II. As described.

III. On the ornament under the oval on the left, *A^o. 1549*, added after *Titianus pinx.* The inscription under the portrait,

which in the previous state consisted of seven lines only, ending MONARCHA, has an eighth of two words, *Comitum ultimus*, added. The name P. SCRIVERIVS is also introduced under the verses on the right.

- IV. On the ornament under the oval on the right, *C. Visscher sculpsit.*

183. (TABVLA XXXVII.) *Philippus III.*

PHILIPPVS III^{VS}, &c. Nearly full face, turned to the left, with moustaches and small beard. He has a broad frill round his neck, is in armour, over which is an embroidered robe, has the collar and badge of the Golden Fleece, and a ducal coronet on his head. On the ornament, &c., on the left, *A. Moro pinx.*

I.

II. As described.

III. TABVLA XXXVII in the centre at top effaced, and the space it occupied filled with etched lines, &c.

IV. On the ornament on the right, near the centre, *C. Visscher sculpsit.*

184. (TABVLA XXXVIII.) *Philippus IV.*

PHILIPPVS IV^{VS}, &c. Three-quarters face, turned to the left, with small moustaches and beard, and a stiff standing-up collar. He is in armour with an embroidered robe over it, has the collar and badge of the Golden Fleece, and a ducal coronet on his head. On the ornament, &c., on the corner on the left, *P. P. Rubens pinx.*

I.

II. As described.

III. TABVLA XXXVIII effaced, and the space it occupied filled with etched lines.

IV. On the ornament, &c., on the left, near the centre, *Corn. Visscher sculp.* In this state the plate has been retouched all over, particularly in the face. The moustaches, which in the preceding state are very light and pointed downwards, are in this enlarged and curled upwards; the beard is also made darker and lengthened. The hair on the right side of the head, which formerly descended as low as the collar, is shortened so as to leave a space of more than half an inch between them. The collar on the same side is also reduced; in the former impression it measured $2\frac{3}{4}$ inches from the centre, and in this little more than $2\frac{1}{4}$.

185. *Tail-piece to the preceding series.*

In the foreground, and extending nearly across the print, is a small rock, upon which are four Latin rhyming lines, commencing **QVID SIBI VULT**, and ending **KENEMARIUS ARMA, etc.** Beneath these lines in the centre is, *P. Scriverius, H.* From the centre of the rock springs a palm-tree, reaching up to the top of the print, and branching out near the top on each side. Half-way up, suspended on the tree, is a shield with a drawn sword, four stars, and a cross upon it. On the upper part of the bow of the ribbon by which it is suspended is, on the left, **VICIT VIM**, and on the right **VIRTUS**. Near the top, among the branches of the trees and the clouds, are, on the left five, and on the right four, young children, some having wings, throwing down stars and crosses. Beyond the rock, at bottom, is an extensive meadow with cattle feeding, and in the distance a view of Haarlem, the cathedral being nearly in the centre. The whole of the last-described portion of the print is etched. H. $16\frac{1}{4}$, W. 12; Sub., H. $15\frac{1}{8}$, W. $11\frac{5}{8}$.

I. As described.

II. In the margin beneath, on the right, *Cornelis Visscher sculpsit.*

186—195. *The Goths and Visigoths.*

Set of ten plates including the title.

These prints represent whole-length figures of Goths and Visigoths, with portraits of Gustavus Adolphus and his daughter, Queen Christina. They have each the name beneath in *one* line, with the exception of the two last-mentioned, which have it in two. They have not the name of Visscher, but under the inscription is *Excudebat P. Soutman Harlemi, 1650*, and on the right, *Cum Privil.* They are numbered in the centre at bottom. The title has the number **I.**, then follow two sheets of letter-press, containing the dedication to Queen Christina by M. Z. Boxhorn, and explanations of the subjects, numbered **II.** and **III.**; to which succeed the portrait of Gustavus Adolphus, numbered **IV.**, and the others numbered consecutively **V.—XII.**

186. (1.) *Title.*

On the left stands King Gustavus in armour, holding a lance in his right hand, and trampling on a figure of Envy, lying on the ground, holding a pair of bellows in her left hand. On the right is Queen Christina holding a cornucopia in her left hand, and a branch with leaves and fruit in her right. These figures are standing on a broad step. In the centre, supported by angels at the top, is a curtain, and on it **PEPLVS** SIVE **GOTHORVM—Edente PETRO SOVTMANNO, Pictore et**

chalcographo Harlemensi ANNO MD IO CL. On the step, near the bottom on the right, *Cum Privil.* H. $17\frac{5}{8}$, W. $12\frac{3}{8}$; Sub., H. $17\frac{1}{8}$, W. $11\frac{7}{8}$.

187. (IV.) *Gustavus Adolphus.*

He is in armour standing on the left, but directed towards the right, holding his truncheon to his side with his right hand; his left is placed on the pommel of his sword. A skirmish of cavalry is at bottom on the right. Beneath, *GVSTAVVS—ETC. REX.* H. $17\frac{3}{8}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{3}{4}$, W. $11\frac{3}{4}$.

188. (V.) *Christina.*

She is standing near the centre of the print, directed towards the left, with her right hand upon a book, on which is a crown lying on a table. She holds a flower in her left hand, and a curtain is behind her on the right. Beneath, *CHRISTINA—REGINA.* H. $17\frac{1}{2}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{7}{8}$, W. $11\frac{7}{8}$.

189. (VI.) *Gothus.*

He wears a coat of skins, holds a battle-axe in his left hand, a spear in his right, and has a bow and arrow behind his back. Beneath, *GOTHVS.* H. $17\frac{3}{4}$, W. $12\frac{1}{2}$; Sub., H. $16\frac{1}{8}$, W. 12.

190. (VII.) *Wandalus.*

He is in armour, with a cloak over it, holds a spear in his right hand, and his left rests upon a lozenge-shaped shield. Beneath, *WANDALVS.* H. $17\frac{7}{8}$, W. $12\frac{5}{8}$; Sub., H. $16\frac{1}{8}$, W. 12.

191. (VIII.) *Suevus.*

He is walking towards the right, with his head in profile directed to the left. He is bareheaded, and his hair is tied in a bunch. He holds a sword in his right hand. Beneath, *SVEVVS.* H. $17\frac{5}{8}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{7}{8}$, W. $11\frac{3}{4}$.

192. (IX.) *Herulus.*

He is naked, with the exception of a cloth round his waist, and a helmet on his head. He holds a bow in his left hand, and an arrow in his right. Beneath, *HERVLVS.* H. $17\frac{1}{2}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{3}{4}$, W. $11\frac{3}{4}$.

193. (X.) *Gepida.*

He is on a hill, in armour, walking towards the left, but his head is directed to the right. He holds his sword, sheathed, in his left hand, and

a poll-axe in his right. Beneath, *GEPIDA*. H. $17\frac{3}{4}$, W. $12\frac{1}{2}$; Sub., H. 16, W. 12.

194. (XI.) *Marcomanus*.

He appears to be a Druid, with flowing beard, and a chaplet of leaves round his head. He holds a spear, the top of which is not seen, in his left hand, and his right rests upon his shield which is made of wicker-work. Beneath, *MARCOMANVS*. H. $17\frac{5}{8}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{7}{8}$, W. $11\frac{7}{8}$.

195. (XII.) *Quadus*.

He is in armour, face in profile, directed towards the left; he holds his lance in his left hand over his shoulder, and rests his right on his shield. He wears a grotesquely-shaped helmet, and the skin of a lion, the head of which is seen through his legs, over his armour. Beneath, *QVADVS*. H. $17\frac{1}{2}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{7}{8}$, W. $11\frac{7}{8}$.

196—198. *Three plates representing the excision of wens.*

The following three plates were originally published as broadsides, with letter-press inscriptions beneath. Of this state there are editions in Latin and Flemish. They were afterwards published in an *Auctarium*, or Supplement (being the second) to the *Armamentarium Chirurgicum Ioannis Sculteti, Lugd. Batav.* 1693, 8vo. The Supplement in which they appear has the following title: *AUCTARIUM II, Continens PETRI HADRIANI F. VERDUIN Chirurgi Amstelodamensis peritissimi OBSERVATIONES CHIRURGICAS. E. Belgica in latinam linguam translata a JOHANNE TILINGIO, M.D. LUGDUN. BATAV.* 1693.

196. (I.) *Two heads of the same woman.*

Two heads of the same woman in a cap; that on the left with the wen, that on the right, the head only with the wen under it. At top, on the left, *AUCT. II. Pag. 39.* Latin inscription, in type, beneath, commencing *Anna. Jacob. F., &c.* The Flemish inscription commences, *Anneken Jacobs van Thetenbul.* W. $9\frac{5}{8}$, H. $6\frac{1}{8}$.

I. Before the words at top on the left. Both the inscriptions beneath in Flemish.

II. As described.

197. (II.) *Two full-faces of the same man.*

Two full-faces of the same man, with moustaches. The one on the

left has the wen, and in that on the right it has been removed. At top on the right, AUCT. II. Pag. 46. Latin inscription in type, beneath, commencing, *Henrico Henrici F.*, &c. W. $9\frac{3}{8}$, H. $6\frac{1}{8}$.

I. Before the words at top on the right.

II. As described.

198. (III.) *Two profiles of the same woman.*

Two profiles of the same woman directed towards the right. That on the left has the wen, and in that on the right it has been removed. At top, on the right, AUCT. II. PAG. 54. Latin inscription in type beneath, commencing, *Clara Jacobi*, &c. W. $9\frac{1}{2}$, H. $6\frac{1}{4}$.

I. Before the words at top on the right.

II. As described.

52. *The Antiquary.*

I am indebted to Mr R. Redgrave, R.A., the Surveyor of Her Majesty's Pictures, for the following very interesting information respecting the original picture of the *Antiquary*, No. 52 (Vol. i., p. 152):

No. 72, *Hampton Court Catalogue.*

The picture, formerly called a portrait of *Baccio Bandinelli* by *Coreggio*, was cleaned in 1863, when the painter's name appeared on the removal of some repaint of an early period. It is signed *Laurentius Lottus*, 1527, and in an anonymous work of the sixteenth century, published and illustrated by *D. Jacopo Morelli*, Custode of the Library of St Mark's, Venice, Sir Charles Eastlake found the following notice of the picture in a description of the house of *M. Andrea di Odoni, Venezia*:

"*El ritratto di esso M. Andrea a oglio, mezza figura, che contempla li fragmenti marmorei antichi, fu di man di Lorenzo Lotto.*"

Vasari also, in his account of that artist, states, "*In the house of Andrea Odoni is a portrait of the latter by Lorenzo, a very beautiful thing.*"

FINE ARTS RECORD.

UNITED KINGDOM.

PAINTING.—*Public Collections and Institutions.*—The estimate for the National Gallery, for the current year, was £13,900 (a decrease of £2150), out of which the sum of £10,000 (against £8000 the preceding year) was to be spent in the purchase of pictures. The number of visitors during the year 1863-4 was 637,678, or, reckoning in the pictures kept at South Kensington, 1,376,593.—On the 13th of June, the members of the Society of Painters in Water-colours elected Messrs Alfred W. Hunt, J. W. Whittaker, and E. A. Goodall, to full membership. Mr G. A. Fripp has, upon the resignation of Mr Jenkins, resumed his old post as Secretary.—A new exhibition of Water-colour Painters is being organized; the contributors including Messrs Henry and Albert Moore, Simeon Solomon, A. J. Lewis, &c. The exhibition would be open from February to May, and would comprise original works in sculpture, and in all methods and materials of drawing and painting, except oil-colour. Messrs Walter Severn and G. L. Hall are the Honorary Secretaries.—The picture-collection in the Fitzwilliam Museum, Cambridge, has been increased through a donation by Mr A. A. Vansittart of seven Dutch works, by Ruysdael, Paul Potter, &c.; and by the late Archdeacon Hale's bequest of a Virgin and Child, ascribed to Raphael in his early period. Mr Vansittart has also presented a collection of coins and medals, chiefly English.—Towards the middle of May the National Gallery of Scotland acquired a "Francesca da Rimini" by Dyce, exhibited in 1837, upwards of seven feet in length, and now bought for £200 (paid out of the profits of the Exhibition of Scottish Art of last autumn); four fine landscapes by Thomson of Duddingston; and a portrait of that painter, by the donor of the landscapes, the late Professor Pillans.—The pictures lately removed from Hampton Court to

Holyrood (Darnley's Audience-chamber) are the following thirteen. 1, Margaret Douglas, Countess of Lennox, and mother of Darnley, painted by Sir Antonio More, 1554. 2, Darnley, and his brother the Earl of Lennox, 1562, attributed to Lucas de Heere. 3, Mary Queen of Scots. 4, James I. (of England). 5, Queen Anne of Denmark, by Van Somer. 6, Prince Henry, their son. 7, The Queen of Bohemia, their daughter, painted by Cornelius Janssen, 1624. 8, The King her husband. 9, The Children of Charles I., copied by Russell from Vandyck's picture at Windsor. 10, Charles II., by Russell. 11, The Duke of York, afterwards James II., by the same. 12, Charles Edward, the young Pretender, when a boy. 13, The Admirable Crichton.

Exhibitions out of London.—A collection of some three to four hundred Shakespearian and dramatic pictures was got together at Stratford on Avon, for the Shakespeare Celebration. It included—*Lawrence*, John Kemble as Hamlet; *Dixon*, Garrick as Richard III.; *Reynolds*, Mrs Siddons as the Tragic Muse; Mrs Twiss; *Briggs*, Fanny Kemble dressing for her first appearance as Juliet; *Cope*, Cordelia at the bedside of Lear; *Maclise*, Bottom awaking; *Stothard*, Falstaff. There were also twenty-eight portraits of Shakespeare himself: the Janssen portrait (belonging to Mr J. Staunton); Beale's; the Norwich miniature; the Chandos portrait; the much-discussed mask belonging to Professor Owen; &c. "It is remarkable," says one critic, "how all these portraits agree in some things, and how widely a few of them differ in some essential particulars. But, in giving a lofty and partially bald forehead, large lobes above the eyes, the apex of the head far back, the nose firm, the upper lip long, the under lip full, soft, and beautifully curved, and the chin inclining to pointed (or what the physiognomists call the 'active chin'), all the portraits agree."—The private view of the Bristol Academy for the Promotion of the Fine Arts took place on the 14th of March. The works numbered 334 oil-paintings and 147 water-colours, being 150 productions more than in 1863: the local artists generally contributed. The exhibition contained—*Leighton*, Ahab and Elijah; *Hook*, A Signal on the Horizon; *Armitage*, The Burial of a Christian Martyr; *Barwell*, Unaccredited Heroes; and works by Messrs *Roberts*, *Poole*, *Gilbert*, and *Alfred Hunt*. This was the largest exhibition yet held in Bristol.

Paintings executed.—Towards the end of February Mr Ward completed, in the stereochrome method, another of his pictures in the Commons' Corridor of the Houses of Parliament, "the Landing of Charles II. at Dover, upon his Restoration." About the same time a new stereochrome picture by Mr Cope, a very successful work, was also placed in the Peers' Corridor, representing "the Expulsion of the Fellows of a College in Oxford for refusing to sign the Covenant." Mr Herbert

likewise has finished his important and elaborate stereochrome picture of Moses descending from Mount Sinai with the second tables of the law, in the Appeal Court of the House of Lords. This is one out of the four works for which the artist was commissioned to illustrate instances of judicial decrees related in the Scriptures. The picture occupies the whole end of the room, 30 feet by 12. In painting this work, Mr Herbert has slightly modified the ordinary water-glass system, by priming the wall with oxide of zinc. The other subjects are to be Balaam blessing the tribes of Israel, the Judgment of Solomon, and the Judgment of Daniel. The sum entered in the estimates for the current year on account of pictures and statues in the Houses of Parliament was £3800. An addition of £3000 to the £2000 for which Mr Herbert was originally commissioned has been very properly recommended after the completion of his work. Mr Maclise also is to have £3000 in addition to his £7000, and Messrs Cope and Ward an extra £100 for each of their pictures.—The triptych oil-painting for the reredos of Llandaff Cathedral, by Mr D. G. Rossetti, was completed towards the end of June. The central compartment represents the Adoration of the Kings and Shepherds—an Angel leading up to the Infant Christ and His Mother a king in one hand and a shepherd in the other. The union of the pastoral and the regal characters in the same person is shown in the side-pictures; to the left, David in the bloom of youth, unclad, as he went up with his sling against Goliath; to the right, King David seated in state, playing the harp. The whole composition may thus be said to illustrate, beyond its direct purpose, the equality of all conditions of men in the eye of God. The youthful David is the subject of the compartment lately finished and set up, the others having been in their place for some time past.

Sales.—By Messrs Christie and Co., 4th March, *the modern Pictures and Water-colours of Mr G. R. Burnett* (80 lots), and of *Mr C. H. Knowles* (27), and *some English pictures belonging to a Gentleman in Durham* (30), with a few others. (Burnett, Water-colours and Drawings)—*Millais*: Endymion sleeping, engraved on wood; and other sketches. *Lundgren*: Interior of a Bazaar at Cairo, and 2 others, £120 15s. (Walker). *William Hunt*: Snowdrops, £126. (Oil-pictures)—*Müller*: A River Scene with Boats, £183 15s. (Walker). *Edouard Frère*: the Asylum for Old People, Ecouen, 1861, one of his finest pictures, £362 5s. (Taylor); the Morning Meal, £228 18s. (Chaplain). *Calderon*: A Cavalier and his Wife contemplating a portrait of a Nun, £294 (Walter). *Lewis*: Edfou on the Nile; Waiting for the Ferry; companion pictures, £525 (White). *Turner, Dadd, Etty, &c.* (Knowles, Water-colours and Drawings)—*William*

Hunt: A Bough of Plums, Peach, &c.; A Vase, Orange, &c.; A Fisher Boy; £202 8s. the three (E. White, Walker, and Williamson). Fast Asleep, a girl in an arm-chair. *Lewis, Leslie, Crome, &c.* Total, £8800 (Burnett, £3350; Knowles, £2100).—By the same, 5th March, *the Pictures of the late Lord Lyndhurst* (123 lots). *Copley*: The Siege of Gibraltar, sketch for the picture in Guildhall, £161 16s. (Gregory); The Princesses Amelia, Sophia, and Mary, in the garden at Windsor, 1785, engraved, £257 5s. (Whitehead); Portrait of one of the Misses Copley, and Portrait of himself, about fifty years of age, half length, £36 5s. the two (Cox); Portrait of Lord Mansfield, seated, in his robes, engraved, £241 10s. (National Portrait-Gallery); Admiral Viscount Duncan, afterwards Earl of Camperdown, engraved, £246 15s. (Hon. H. Duncan); Head of Lord Heathfield, study for the "Siege of Gibraltar," £39 18s. (National Portrait-Gallery); Samuel and Eli, engraved, £105 (Cole); Boy with a Squirrel, exhibited anonymously in the Academy in 1760, £241 10s. (Bentley); the Death of Major Pierson, engraved, £4600 (National Gallery); the Family Picture, containing portraits of the painter, his wife caressing the infant Lord Lyndhurst, his three other young children, and his father-in-law Mr Clarke, engraved, £1050 (Clarke). *Lely*: Geoffrey Palmer, Speaker in the House of Commons, *temp.* Charles I., seated in an arm-chair, holding a letter (introduced into Copley's picture of Charles I. demanding the five members), £120 (Anthony). *Old Stone (?) after Vandyck*: Portrait of Archbishop Laud, in his robes, £75 12s. (National Portrait-Gallery). *Tintoret (?)*: The Miracle of the Slave, a sketch for the great picture. *Canaletto*: The Grand Canal, Venice, with the Church of Santa Maria della Salute, looking towards the Molo, £76 11s. (W. H. Smith). *Titian, Bassano, &c.* Total, £5147 9s. 6d.—By the same, 10th March, *a portion of the pictures and objects of art and virtù, collected by Sir John Cathcart*. *Lely*: Nell Gwynne, from Stowe. *Etty, J. J. Chalon, Linnell, Turner, &c.* The celebrated dessert-service of old Rose-Dubbarri Sèvres formerly in the collection of the Marquis of Ailsa and Lord Gwyder.—By the same, 11th and 12th March, *works of art and virtù, the property of Mr Myers*. *Müller, Cooke, Bonington, Frère, &c.*—By the same, 15th March, *the Oil and Water-colour collection of Mr John Palmer*. (Oils)—*Gainsborough*: A Lady in a white satin and lace dress, landscape background; Portrait of Admiral Hawkins; £100 the two. *Maclise*: The Triumph of Ariadne, £210 (Barker). (Water-colours)—*William Hunt*: Portrait of himself; The Dinner-hour; The Gamekeeper at Home; £184 16s. the three (Powell). *Prout, &c.* Total, nearly £3000.—By the same, 16th to 18th March, *the pictures and effects of the late Mr Thackeray*. The oil and water-

colour pictures and engravings formed only 25 lots. (Oils)—*Boucher*: Two Cupids sporting, centre-piece for a ceiling, £25 10s. *Watteau*: Conversation Champêtre, £10 5s. *De Troye*: a picture in commemoration of the Peace of Utrecht, £18. *James Ward*: The Duke of Wellington, sketch of a portrait, 1830, £8 15s. *Cuyp*: Landscape, with peasants and cattle crossing a wooden bridge, and ducks beneath, £4 6s. A square salver, on feet, with border engraved with scrolls and masks by Hogarth, £2 10s. per oz. A fluted punch-bowl, with waved edge, chased with scrolls and foliage, and with lion-mask handles, inscribed "From the Publishers to the author of *Vanity Fair* and *Pendennis*," £2 3s. per oz. The scantiness and secondary quality of the works of art collected by so cultivated an art-lover as Thackeray—most of the specimens of our own time especially being by artists whose names are barely known beyond their respective exhibition-côteries—strike one with a degree of surprise. The prices obtained also were disappointing, in the case of a man so celebrated and so lamented.—By the same, 19th March, *the Oil and Water-colour collection of Mr F. P. Rickards*. *Archer*, *William Hunt*, *Cox*, &c.—By the same, 13th to 16th April, *the objects of art and virtù, and the ancient and modern pictures and miniatures, collected by the late Bishop of Ely*, 707 lots. (Miscellaneous)—A sideboard Cup and Cover of silver gilt, richly chased with cherubs, fruits, and flowers, and inlaid with 12 large cameos of the Cæsars, with a stand of kneeling female figures. A costly Italian Cabinet in the form of a Classic Temple, with ormolu, agate, rock crystal, Florentine mosaic, &c., statuettes, and busts. Medallion of Queen Elizabeth in high relief, with an open-work frame of silver gilt, chased with animals, Cupids, and flowers, and set with diamonds, rubies, and emeralds. An Italian Coffre, of ebony, of architectural design, carved with the Papal tiara and keys, and inlaid with 20 plaques of Limoges enamels, with Apostles, Saints, Cherubs, and other ornaments in grisaille and gold on a black ground, by *P. Raimond*. (Pictures)—*Parmegiano*: A Female Head, charming. *Rubens*: Portrait of himself (?) as a Warrior, very fine; Portrait of himself, with his Wife and two Infant Children, admirable; Helena Forman, in a black dress and gold chain; Figures with Horses, Cattle, and Dogs; The Assumption of the Virgin, a sketch. *Murillo*: The Infant Christ sleeping, in a landscape, grisaille. *Velasquez*: A young Spanish Princess, holding a Puppy, a very fine full-length; Portrait of himself, in a black dress and white collar. *Tintoret*: The Raising of Lazarus. *Hogarth*: A Fight with Watchmen in front of a house, capital. *Opie*: Portrait of himself. *Zuccherro*: Sir Walter Raleigh; Lord Bacon; the Earl of Essex. *Reynolds*: Queen Charlotte; The Marquis of Granby, with his charger and a negro servant, sketch for the

picture; a Young Lady in a white dress, with a blue ribbon round the waist, £168 5s. (Herring). *Hudson*: Sir Isaac Newton, study of the head for the full-length in Trinity Hall, Cambridge. *Unknown*: Ben Jonson; Edward VI. in a rich dress, and feathered cap; Shakespeare in a black dress and white collar, looks authentic; Head of Oliver Cromwell, in armour, a fine and remarkable portrait at the age of about forty. *I. Ostade*: A View near a Village, with Horsemen, and a Peasant in a stream, important. *L. Caracci*: The Virgin seated, holding in her hands the Infant Christ, who is stretching out His hands to a dove. *Canaletto*: View in Venice, with the Church of San Giovanni e Paolo, a large and excellent specimen, £62 (Waters). *Crome*: The Yarmouth Regatta, a splendid example based upon the style of Cuyp, £294 (Selwyn). *Vandyck*: A Lady in a black silk dress, with a fan; Whole-length Portrait of the Duke of Orleans, Brother of Louis XIII., as a Warrior. *Giorgione*: Portrait of a Warrior in Armour, his left hand resting on his helmet, with a Battle in the background. *Titian*: The Ascension of Elijah; Portrait of Dr Gabriel Solitus. *Andrea del Sarto*: The Repose of the Holy Family, with St John, a very interesting work, apparently early, from the Pecon Palace, Florence. *Constable*: A River Scene, with two children in a boat, and a boy fishing, engraved, £74 11s. *Janet*: Portrait of Charles IX. *Da Vinci*: The Vierge aux Rochers, a small replica. *School of Titian*: The Virgin seated in a Landscape, with the Infant Christ in her arms, holding a Bird, a very fine and important picture, which many owners would not hesitate to assign to Titian himself. *C. Janssen*: John Pym. *Paul Veronese*: St. Cecilia playing on the Organ, attended by an Angel, an important example; Portrait of a Lady in a rich dress, her hand resting on a dog, grand, and darker than usual in tone. *Lely*: Katherine of Braganza; William Cavendish, Duke of Newcastle. *A. Lee*: Sir Isaac Newton, in a grey silk coat, holding his hat under his arm, 1722. *Wilson*: An Italian Landscape, two smaller ones, and a Portrait of himself seated, holding a palette and brushes, engraved, the four for £126 (Holden and Waters). *De Koning*: An Extensive View over a River, with Sportsmen in the foreground, £63 (Pearce). *Bassano*: Portrait of Titian. *A. Janssen*: Sir Philip Sidney in a white dress. *Brauer*, *F. Bol*, *Rembrandt*, *Van der Capella*, *Jacob Ruysdael*, *Bellini*, *Garofalo*, *Webster*, &c. (Miniatures)—*Rippingille*: Stothard, in oils. *Unknown*: Sarah, Duchess of Marlborough, in oils, £17 10s. (King); An Indian Lady, highly finished in gold and colours, with finely lacquered and decorated case, £22 (Willet). *Zincke*: Addison, £8 10s. (H. G. Bohn). This was a valuable and extremely interesting collection, highly creditable to the Bishop's taste, and which should have

fetched higher prices.—By the same, 23rd April, *the modern Pictures, Drawings, and Sculpture, collected by the late Mr William Herbert* (162 lots, not of elevated quality in general). (Oil-pictures)—*Miss Howitt: Margaret at the Fountain*, 1853. *Roberts: The Roman Forum*, 1861, £320 5s. (Morby). *Stothard: The Canterbury Pilgrimage*, the second and largest of the three pictures of this subject, painted for Mr Benson in 1828, and stated to have been esteemed by Stothard himself as his finest work, £162 15s. (Graves). *Linton, &c.* Total, nearly £4000.

—By the same, 27th April, *Pictures in Oils and Water-colours from the collections of the late Dr H. N. Evans, the late Mr Edward Radclyffe, and others*, 154 lots. *Reynolds: The Honourable Mrs Damer*, the sculptress. *William Hunt: A Brick-kiln; A Fisher-boy; Grapes, Nut, and Holly, May*, 1860, marked by the artist, "Love what you study, study what you love." *Constable, Cox, Turner, De Wint, &c.*

—By the same, 5th May, *the modern Pictures and Drawings belonging to Messrs Fores, of Piccadilly, with the "Herring collection" of 16 pictures*, 93 lots. (Water-colours)—*Landseer: The Death of the false Herald, from "Quentin Durward,"* £262 10s. (Agnew); *the Critical Moment*, £194 5s. (Bowman). (Oil-pictures)—"The *Herring collection*" of 16 Racing and Sporting subjects, including the Start for the Derby, the Hunting Stud, &c. *F. R. Pickersgill: Warrior Poets of the South contending in Song*, 1859, £252 (Richards). *Calderon: Liberating Prisoners on the Young Heir's Birthday*, 1861, £514 10s. (Martin). Total, £5475.

—By the same, 7th May, *the objects of art and virtù, and the ancient and modern Pictures, collected by the late Mr E. W. Anderson*, 235 lots; *13 Pictures the property of a deceased Nobleman, and others*, 52 lots. An antique statue of Adonis, on a pedestal formed of a Roman Sacrificial Altar, late the *chef-d'œuvre* in the Shugborough collection. *Giulio Romano: The Virgin nursing the Infant Christ, attended by St John*, engraved. *Tilborg: The Fair at Antwerp*, excellent. *Richard Wilson: A View in Wales, Afternoon*, with four figures hauling in a net, £173 5s. (Colnaghi); *Apollo and the Seasons*, engraved. *J. Ruysdael: An Extensive Landscape, with a Church and the Ruins of a Fort, stormy effect*, £115 10s. (Rutley); *W. Van de Velde: The Dutch Fleet off the Texel*, £682 10s. (Graham). *Berghem: A Grand View in Italy, with a party of Peasants, a Cascade, ruined Castle, &c.*, £714 (Rutley). *D. Teniers, Van Troyen, Ribera, Guardi, De Koning, &c.* (A different property)—*Karel du Jardin: Cattle fording a River, Morning*, 1664, £215 5s. (Vokins). *Isaac van Ostade: A Winter Scene, with Skaters and Travellers*, £294 (Neal); *Berghem: A View in Italy, with a Muleteer, Cattle, Figures, &c.*, £294 (Colnaghi). *Both: An Italian Rocky Landscape on a sultry day, Travel-*

ling Peasants, &c., £320 5s. (Graves). *Benedetto Montagna*: The Virgin and Child enthroned, with two Monks and Saints standing in adoration on either side, a grand and valuable gallery work. *Jan Steen*: Antony at a Repast with Cleopatra, who is dissolving the pearl. *Teniers*: The Temptation of St Anthony, £136 10s. (Nieuwenhuys). *Rubens*: Vulcan giving the shield of Achilles to Venus, one of the engraved set; The Infant Achilles dipped in the Styx, ditto. *M. Hondekoeter*: A Garden-scene, with a Château in the distance, two peacocks, pigeons, an owl, &c., £146 (Anthony). *Girolamo Cotignola*: A Grand Altarpiece, with the Infant Saviour seated on a pedestal under an Arcade, the Virgin and three Monks kneeling in adoration, 1509. *Boucher*: Portrait of Madame de Pompadour, in a landscape, 1758, a small full-length, £183 15s. (Annoot). *Snyders*, *Cesare da Sesto*, *Ludolph Backhuysen*, *Pinturicchio*, *Canaletto*, *Gonzalez Coques*, *Van der Meer*, *Sacchi*, *Rembrandt*, &c. (The following belonged to a deceased nobleman)—*Hogarth*: Sarah Malcolm in the Condemned Cell; Portrait of Lady Byron, small whole-length. *Reynolds*: Portrait of Colman, the Dramatist. *Jackson*: Portrait of himself. *A. van der Neer*: A Dutch Village on the bank of a River, two Gentlemen and a Lady before a house, and a Man in a boat, £262 10s. (Cox). *Wilkie*: Interior of a Cottage, with an old Man stropping his razor, and a Woman washing a child's face, 1805, £204 15s. (Agnew). *Canaletto*: A View on the Grand Canal, Venice, with a Gondola-race, very fine, £304 10s. (Jones Loyd). *Holbein*, *Rubens*, *Procaccini*, &c. Total, £7350.—By the same, 13th and 14th May, *the Water-colours and Pictures by Ancient and Modern Masters, collected by the late Mr J. M. Threlfall*, 196 lots. (Water-colours)—*William Hunt*: A Bird's Nest and Apple Blossom, £170 2s. (W. H. Cutler); Dead Partridges, a very desirable specimen, £88 4s. (Agnew); A Sailor-boy seated on a block of stone, with a rocky coast background, £85 1s. (ditto); A Pine-apple, Melon, Plums, and Currants on a Table; singularly powerful, £120 15s. (ditto); Interior of a Barn, splendid, £215 10s. (ditto); The Farm Kitchen, a Child with a Doll, £105 (ditto); A Mossy Bank with an Apple and a Bunch of Grapes, £92 8s. (ditto). *Turner*: A Country Church, very early, £23 2s. (ditto); An Old Roman Tower and buildings on the edge of a River, £42 (ditto). *Barrétt*: The Thames from Richmond Hill, £157 10s. (ditto). *Fielding*: Fairlight Downs, £230 10s. (ditto). *Duncan*: Gathering Holly, 1861, £330 15s. (ditto). *Taylor*: H. M. Buckhounds and Huntsmen, £315 (Vokins). *Topham*: Gleaners Returning, £252 10s. (Agnew). *Roberts*, *Poole*, &c. (Oil-pictures)—*Ansdell*: Crossing the Ford, Seville, 1858, £357 (Seager and Smart); Highland Drovers, 1846, £272 (Agnew). *P.*

Nasmyth: A Woody River Scene, with a Cottage, and a Peasant, Horse, and Cart, £194 5s. (Vokins). *Frank Stone*: The Master is come and calleth for thee, 1848, £147 (Agnew). *F. Goodall*: Cranmer at Traitor's Gate, 1856, engraved, £703 10s. (Seager and Smart); The Post-Office, Reading News of the War, 1849-51, £299 5s. (ditto). *Anthony*: The Church of Santa Maria della Salute, Venice, with boats and figures, very fine. *Linnell, senr.*: The Woodcutters, 1855, £404 5s. (Agnew); A River-Scene, with figures, Moonlight, 1837, £120 15s. (Dr Sharp); The Quoit-players, £399 (Agnew); The Disobedient Prophet, 1854, £997 10s. (ditto). *Roberts*: Interior of a Cathedral, with numerous figures, £336 (Vokins). *Creswick*: A Mountain-road, 1831, £225 15s. (Seager and Smart). *F. Danby*: A Classical Bay-scene, the Golden Age, £351 15s. (Agnew). *Stanfield*: Shipping on the Medway, 1857, £414 15s. (Vokins). *John Faed*: Scene from "Woodstock," Albert Lee visiting Dr Rochecliffe, £451 10s. (Leggatt). *Joseph Vernet, Paul Brill, &c.* Total, £15,586 16s. (For oil-paintings, £10,573 8s. 6d.; for water-colours, £5013 7s. 6d.)—By the same, 16th and 17th May, *the whole of the Remaining Works of the late William Hunt, comprising a large number of Sketches in pencil and water-colours, and finished Studies and Drawings; also a few pictures and water-colours by other artists, engravings, artistic accessories, frames, painting-materials, &c.*, 395 lots. (Water-colours)—Two Studies of Skies, and two others, £13 2s. 6d. (Street); Boats at Hastings, £12 10s. (E. White); Portico of St Martin's in the Fields, 1808, £17 17s. (Clark); The Mishap, £48 6s. (E. White); Black and White Grapes, with a Basket, £84 (ditto); The Bedroom at Hardwick, £31 10s. (Colnaghi); Old London Bridge, £34 13s. (Agnew); Southwark and Blackfriars Bridges, from the Thames, £30 9s. (ditto); A Negro's Head, £64 (Vokins); Study of a Pollard near a Pond, £73 10s. (E. White); Farm-Yard with Figures, Bramley, £89 5s. (Lyon). Total, £2337 7s.—By the same, 21st May, *the ancient and modern Pictures and Drawings collected by the late Mr John Duncuft*, 45 lots; *modern Pictures and Drawings belonging to Mr C. T. Maud*, 25 lots; and *other works*, 80 lots. (Duncuft Drawings)—*William Hunt*: Interior of a Fisherman's Cottage at Hastings, with two Figures, £241 10s. (Agnew). (Maud Drawings)—*Roberts*: The Entrance to a Town in Spain, £80 17s. (Wallis). (Another property)—*Turner*: The Moon rising over Snowdon, about 1806, £451 10s. (Holloway); Easby Abbey, about 1803, £814 10s. (Colnaghi); The Abbey Pool, about 1806, £357 (Holloway). *Prout*: Como, £147 (Grundy); Abbeville, £404 (Vokins). (Oils)—*Reynolds*: Portrait of a Lady, from the Thomond collection, £38 17s.

(Wallis). *P. Nasmyth*: An Extensive Landscape, with Peasants and Cattle on a road, £106 (G. Earl). *F. Goodall*: Irish Courtship, £472 2s. (Kelk). *Mulready*: The Old Receiving-houses on the Serpentine, with Children and a Boat, 1809, £409 10s. (Wallis).—By the same, 23rd May, 55 *Water-colours, the property of a Gentleman in the Country*. *Gainsborough, Müller, William Hunt, Girtin, Turner, Cox, Gilbert, &c.*—By the same, 28th May, *the ancient and modern Pictures collected by Mr Haskett Smith, including 30 by Morland, 121 lots, and some others, 26 lots.* (Smith Pictures)—*Fuseli*: Ulysses between Scylla and Charybdis; An Illustration to "Much ado about Nothing;" The Nightmare. *Wright of Derby*: An Illustration to the "Winter's Tale," Boydell series, £16 (Jones). *Morland*: A Coast-scene, £100 (Leggatt); Similar, £127 (Martin); A Rocky Coast-scene with a Shipwreck, 1791, £169 (Arnold); The Death of the Fox, £150 (Ensom); The Cornish Wreckers, £179 (Spence). *Watteau, &c.* By the same, 1st June, 21 *English Pictures, the property of the late Mr John McArthur*. *Linnell, senr.*: The Harvest-Waggon, £745 10s. (Holloway). *Etty*: The Fleur-de-lys, £367 10s. (Arnold). *Müller*: The Nile, with the Tombs of Ben Hussein, looking towards Cairo, 1841, an unusually complete example, with something of a Turnerian tendency, £913 10s. (Holmes). *Frith*: Coming of Age in the Olden Time, 1859, a replica inferior to the original, £1207 10s. (Flatou). *Stanfield*: Dartmouth, with boats in rough water, £1281 (ditto). *Roberts*: The Piazza of San Marco, Venice, during the Emperor's visit in 1851, painted in 1860, £1050. *Poole*: Greek Exiles, £336 (Arnold). *Thomas Faed*: "O Nanny, wilt thou gang wi' me?" a slight and common specimen, £882 (Henry). *Pyne, &c.* Total, £8739 16s.—By the same, 4th June, *the ancient and modern Pictures, Bronzes, and Sculpture, collected by the late Mr J. M. Oppenheim, 61 lots.* (Pictures)—*J. Van der Heyden and A. Van de Velde*: View of the Outer Works of a Fortified Town in Holland, with three men near the entrance, £89 5s. (Webb); The Companion Picture, a Beggar asking Alms of a Lady and Gentleman, £115 10s. (ditto). *Jan Steen*: A Card-party, a young man duped by a woman, £294 (Haines). *J. Ruysdael and Philip Wouwermans*: A Romantic Landscape, with a Cascade, a Man and Boy with a Fishing-net, &c., £1522 10s. (Webb). *P. Neefs and Francks*: Interior of Antwerp Cathedral, with Figures, 1652, £126 (F. Edwards). *N. Maes*: A Milkmaid ringing a House-bell, while a dog steals her milk, £430 10s. (Woodin). *Hobbema*: A richly-wooded Landscape, with Cottages, a Cavalier angling, &c., £934 10s. (Holloway). *Adrian Van Ostade*: Interior of a Cottage or Barn, with a score of persons dancing, singing, &c., 1652, engraved, £735 (F. Nieuwenhuys).

Wouvermans: The Departure for the Chase, £903 (Jones); The Battle of the Standard, £346 10s. (Webb). *Adrian Van de Velde*: A Landscape with a Peasant-woman bathing her feet, Animals, &c., £451 10s. (ditto). *Van Huysum*: A Group of Peonies, Tulips, and other flowers, with Butterflies, &c., in a vase sculptured with Cupids, £525 (Agnew). *Teniers*: The Kermesse, a careful and very fine specimen of considerable size, engraved, £1522 10s. (Rutter). *Berghem*: The Battle between Alexander and Porus, £183 15s. (Holloway). *R. Lehmann*: Graziella and her Parents listening to Lamartine reading, 1854, £535 10s. (ditto). *Gabriel Metzcu, &c.*, (Bronzes)—Antique Statuette of Theseus from Stow, £110 5s. (Whitehead). *Westmacott*: Bust of Sir Walter Scott. *Bandel*: Mignon, the pedestal bearing a bronze medallion of Göthe, and three alto-relief illustrations to his works, £357 (Vokins). Total, £13,790 12s. 2d.—By the same, 8th June, *modern Pictures belonging to Mr Fitzpatrick*, 134 lots. *Poole*: The Bower of Bliss. *Ary Scheffer, Dyce, Landseer, Frith, &c.* By the same, 10th and 11th June, *Water-colours belonging to Mr George Behrend; various modern Pictures and Drawings; ancient Pictures sent from the Continent, the property of an Amateur; the collection of Pictures of the late Mr George Blackburn; and other works*; 323 lots altogether. (Drawings)—*Walker, Wehnert, Cattermole, William Hunt, &c.* (Oils)—*Dyce*: The Descent of Venus, a large work remarkably eclectic, recalling in different particulars the styles of various old and recent painters. *Count D'Orsay*: A Garden-view of Gore House, with Portraits of Wellington, D'Orsay, Brougham, Landseer, Lady Blessington, the Misses Power, &c. *Raphael (?)*: The Virgin and Child, from the Woodburn collection. *Vandyck*: The Duke of York, and his sister the Princess Mary, when children, finished sketches; Diana and Endymion; Henrietta Maria. *Zuccherò*: Queen Elizabeth. *Janssen*: George Villiers, Duke of Buckingham. *Rubens*: Helena Forman. *Kranach*: Portrait of Luther. *Tintoret*: Ecce Homo, an interesting small specimen. *Rembrandt*: Portrait of himself in a black cap, seated at a table. *Andrea del Sarto, Leslie, Cuyp, Hobbema, &c.* (Blackburn collection)—*Gilbert Stuart*: Portrait of Washington. *Reynolds*: Mrs Siddons, small whole-length. *Correggio*: The Virgin and Child.—By Messrs Foster, 20th April, *the Water-colour collections of a well-known Collector, and of an Amateur removing from Clifton*, 128 lots. *Lewis*: A Boulogne Fishwoman, 1830, excellent. *Gilbert*: Richard Duke of Gloucester; Sancho Panza ruminating, 1863. *Millais*: The Head of Bran, the British convert, engraved (absurdly termed "Go-liath" in the catalogue); The Anglers. *William Hunt, Cox, Linnell, senr., De Wint, Werner, Wilkie, Fielding, Barrett, Holland, Bonington,*

£c.—By the same, 4th May, a collection of ancient Pictures, and some of the English School, 130 lots. Kneller: Portrait of Sarah, Duchess of Marlborough, fine. Van Uden, Giulio Romano, £c.—By the same, 5th May, a Water-colour collection, in bankruptcy, and some other Water-colours, Pictures, £c., 121 lots. (Oils)—William Hunt: Miniature of himself, similar to one of the heads painted in water-colours. (Drawings)—Simeon Solomon, Turner, William Hunt, £c.—By the same, 1st June, the Water-colour collection of the late Mr H. J. Wheeler, 52 lots. William Hunt: A Peasant-Girl, £99 15s. Barrett: Composition, Sunny Landscape, 1834, £283 10s. J. Heaphy: The Fish-market, Hastings, £252. Turner: Composition, frontispiece to Allason's Antiquities of Pola, £157 10s.; Cologne, £483; in the Val d'Aosta, £630; Rafts on the Rhine, £441; View on the Brent, £1417 10s.; Vessels off the Coast, £546. Varley: The Lake of Llanberris, with Snowdon, 1810, £157 10s. Nesfield: The Falls, Rhayader, 1840, £357. Harding: Val d'Aosta, 1840, £409 10s. Fielding: Sussex Downs, with Arundel Castle in the distance, 1838, £913 10s.; Off Scarborough, Squally Weather, 1837, £388 10s.; Scotch Lake, Sunset, 1837, £546. Stanfield: The Pass of Terracina, 1840, £693. Prout: The Porch of Chartres Cathedral, 1840, £299 5s. De Wint: The Corn-field, £577 10s. Robson: The Isle of Skye, £152 5s. Cristall, F. Nash, £c. Total, £10,059 9s.—By the same, 1st June, *Thirty modern Pictures belonging to an Amateur, and twenty-five British and Foreign Pictures the property of an eminent collector.* Cox: A Heath-scene, with figures, £63. Roberts: Church of the Salute, Venice, £357. Lewis: In the Bezeskein, El Khan Khalic, Cairo, £336 10s. Cooke: The Goodwin, an Indiaman sinking, £666 15s. Linnell, senr., Prout, W. H. Millais, £c. Total, £4500.—By Messrs Sotheby and Co., 22nd March, a collection of Pictures, 94 lots. De Koning, Verschuring, Lancret, Franks, Stothard, Smirkey, £c.—By the same, 24th to 30th May, the first portion of the *Library of the late Mr J. Bowyer Nichols*, 92 folio volumes, containing illustrations of the English Counties, with more than 6600 original Water-colours by Fisher, Buckler, Coney, Shepherd, Capon, £c., and an extensive series of engravings.—By the same, 13th and 14th June, the *Illuminated Missals and Books of Hours, by Italian, French, and Flemish artists, collected by the late Mr J. B. Jarman.* The Books of Hours of the Virgin are spoken of as more numerous, probably, than any similar collection hitherto sold. *Horæ Intemeratæ Dei Genitricis, cum Calendario*, 53 miniatures with borders, £79 16s. *Horæ*, 50 miniatures apparently executed for a king of France, £64 10s. *Horæ*, 27 miniatures and gorgeous architectural borders, executed for a king of

France, damaged and repaired, £65 2s. Horæ, 442 miniatures, 34 being full-page size, in the best Flemish style, £295. Horæ, 18 miniatures, £68. Missale ad usum Pontificis Romani, executed for Cardinal della Rovere, afterwards Sixtus IV., by Francesco and Girolamo dai Libri, damaged, £141 15s. Horæ, 9 miniatures, 15th century, £64 1s. Horæ, 25 miniatures painted and damascened in the Norman style, 14th century, £40. Total for the first day, £2331 3s. 6d.

Old Paintings discovered.—At Nunraw House, Haddingtonshire, originally a nunnery, the ceiling of the drawing-room was uncovered during alterations in the spring, and a painted mediæval roof was found, with an endless variety of figures "traced with the easy grace of a master," and most vivid in colour. The joists are coloured in stripes. The paintings present the titles and armorial bearings of various contemporary kings, twenty-eight originally, but a considerable minority of these have been defaced. They are interspersed with birds, animals, Cupids, angels, nondescripts, &c. The heraldic devices include those of the kingdoms of Navarre and Arragon, extinct these three centuries; which tends to fix the date of the paintings. On the side-walls of the refectory also are traces of frescoes,—among others, a camel kneeling. The dimensions of the drawing-room are about 30 feet by 18.

Painted Glass.—The ancient stained glass of the clerestory in the south transept of Gloucester Cathedral has been cleaned and re-arranged by Messrs Hardman, of Birmingham. The upper lights are now filled with a design of the vine, in white and yellow on a ruby ground; the lower lights contain the old quarries, with coloured borders.—In Glasgow Cathedral, all the thirteen windows in Lauder's Crypt, immediately below the Chapter-house, have been filled with stained glass. One of the windows is of heraldic design, bearing the arms of the donor, Mr J. Spens Black. Each of the others shows an angel with one of the sacred emblems, and the shield of some old Scottish family below. The figures of the angels are in the main alike, but with modifications. Mr Willement, of London, was the artist. The expense of the whole of the painted glass obtained or required for Glasgow Cathedral is reckoned at £19,000.

Obituary.—Sir John Watson Gordon, R.A., President of the Royal Scottish Academy, and the Queen's Limner in Scotland, died in Edinburgh on the 1st of June, in his seventy-fourth year, having been born in 1790, also in Edinburgh. He does not leave behind him his equal in broad manliness among the British painters of male portraits of the present time. He was the son of a naval officer, and was related to three distinguished writers—Robertson, Falconer, and Sir Walter Scott. After commencing with historical painting, he soon took up with and

adhered to portraiture. He was elected A.R.A. in 1841, R.A. in 1851, and to his Scottish honours in 1850. Among his leading sitters were Sir Walter Scott, Dr Chalmers, De Quincy, and George Combe. Urbanity and kindness were distinguishing features in the deceased painter's character.—Towards the beginning of June died Mr Stephen Poyntz Dunning, aged 72, a water-colour painter and copyist, and for many years the Curator of Dulwich Gallery.

SCULPTURE.—Public Institutions.—At the Numismatic Society, on the 19th of May, the Rev. Assheton Pownall exhibited a large gold medallion of Queen Mary I., inscribed as *Fidei Defensatrix*. The die of the obverse was originally chased by Jacopo Trezo, an Italian artist, for the reverse of a medal of Philip and Mary, dated 1555. Evelyn has engraved this medallion.

Statues erected, medallions, &c.—The statue of the Prince Consort by Mr Woolner, commissioned by the city of Oxford for presentation to the University, has been placed in the central area of the Museum, having been first uncovered on the 6th of April. It is in Caen stone, a little larger than life, and represents the Prince in riding costume, in the prime of manhood, as if about to mount after transacting business: the head is bare. As a work of art, Mr Woolner was sure to produce one of the really satisfactory figures from among the many to which the death of the Prince has given rise; and he is generally acknowledged to have produced also one of the truly characteristic likenesses. The statue of Moses, by the same sculptor, has been erected over the Assize-Court building in Manchester. The model of the statue of Godley, for New Zealand, some 9 feet high, is completed. In life-like ease, fine sculptural style, and true artistic feeling for scale, this is a work of the very highest success; the modern costume also—ordinary walking-dress, with a wide-awake hat in the right hand, and a plaid slung over the left arm,—is triumphantly well treated. On the 16th of May, Mr Theed's statue of the Duchess of Kent in the Mausoleum at Frogmore was uncovered. H. R. H. is represented standing, on a pedestal.—Mr John Steell cast early in the year his bronze statue, 11 feet 6 inches in height, of Professor Wilson, for Prince's Street Gardens, Edinburgh.—Mr T. R. Pinches produced in the spring a bronze medal to commemorate Garibaldi's visit to England. Another bronze medal, by Mr L. C. Wyon after Mr John Bell, was struck for the Shakespeare Tercentenary, and published by Messrs Hunt and Roskell. The head is modelled after the Stratford and Chandos Portraits: the reverse shows the poet crowned by the Centuries. Mr Wyon, of Regent Street, has executed a medallion portrait of the Princess of Wales, for a medal in commemoration of the entry of H. R. H. into London.

Old Sculpture damaged.—Some contemptible wretches have battered with stones the carved ornamentation on several of the fine old monumental crosses in the cemetery of the Seven Churches, Clonmacnoise, Ireland, and on the principal doorways of the edifices. The rascals are described as “young men who made an excursion from Birr:” one of them, John Glennon, is committed for trial. The injuries appear to be serious, and are of course irreparable, whatever may be done in the way of “restoration.”

MISCELLANEOUS.—*Public Collections and Institutions, Committees, &c.*—The following members of the House of Commons were appointed, in consequence of a motion of Sir Stafford Northcote on the 8th of March, as a Select Committee on Schools of Art:—Sir Stafford Northcote, and Messrs Adderley, Basley, Cave, E. Egerton, C. Ewing, W. Ewart, Gregson, Lowe, Maguire, A. Mills, Potter, Tite, and Trefusis. The principal recommendations of the Committee are as follows:—“That a central training-school for teachers be maintained as at present, and sufficiently qualified scholars from local schools be admitted to the training-school at the expense of the state, the study of decorative art, useful for manufactures, being the primary object: other scholars should also be admitted to the training-school upon payment of remunerative fees. That a national competition of works from all the local schools of art continue to be held annually at South Kensington, and prizes awarded. That the conditions of granting any state aid to local schools of art be that night-classes for artizans be open at least three times a week, at fees within the reach of artizans; that the teachers be certified, and receive the whole of the fees of the artizan-classes; and that the localities provide suitable premises, and pay all charges for rent, taxes, and repairs. That no further grants be made in aid either of building or fitting schools of art.” It is also recommended that a greater number of scholarships should be established at the South Kensington Institution; and that local medals be discontinued. These suggestions are reported to run almost directly counter to the objects of the persons who were chiefly concerned in obtaining the Committee. The Science and Art department figured in this year’s estimates for £135,600, being an increase of £12,700. For the general management, £5760 (increase upon last year, £740); for the Schools of Art, the South Kensington Museum, &c., £47,300 (increase, £650). Other items were—Irish Academy, £500; National Gallery of Ireland, £600; British Museum, £92,130 (an increase of £1586); National Portrait Gallery, £1500. The works, sent up from the Schools of Art in competition for the national medallions were 1095 this year, as against 579 in 1863: they were opened to view towards the beginning of June in the South Kensington

Museum: 172 medallions were awarded on the 31st of May in this competition. Seven of these came to female students, and two of them to one lady, Miss Sarah McGregor.—The Committee of Council on Education adopted in the spring a memorandum for the international exchange of copies of works of fine art. They decided to send to the various foreign governments copies of the inventory of the South Kensington Museum, with notes as to objects specially suitable for being copied, and of the processes of copying which might be adopted; and to request from those governments corresponding lists of objects in their respective Museums, with information whether they would entertain a proposal for a mutual interchange of copies. A course of lectures as under was delivered this season "upon the objects in the art collections of the South Kensington Museum affording illustrations of the principles of Decorative Art:"—Dr Rock, 30th May, Terra-cotta and Luca della Robbia Ware; Professor Westmacott, 6th June, On the specimens of ancient, mediæval, and modern decorative sculpture in the Museum; Mr J. W. Wild, 13th June, Objects of Oriental Decoration, and their application to modern uses; the Rev. J. Beck, 20th June, Ancient and Modern Specimens of Bookbinding; Mr Burges, 27th June, Architectural Specimens of coloured and other External Decorations; Mr Gambier Parry, 4th July, Exhibition of modern Stained Glass, and its suggestions; Mr Pollen, 11th July, the Decorations of Raphael's Logge in the Vatican. A sum of £5000 was included in the Parliamentary estimates, on account of purchases for the Museum from the International Exhibition of 1862. The visitors to the Museum in 1863 numbered 726,915. Since our last record was written, the figures of Torrel by Mr Burchett, Raphael by Mr G. Sykes, Ghiberti and Mantegna by Mr Weigall, Luca della Robbia by Mr Moody, Palissy by Mr Cave Thomas, and Niccolò Pisano by Mr Leighton, have been added to the decoration of one arcade in the South Court of the Museum: and Mr W. B. Scott has painted a vigorous figure of Peter Fischer for a compartment in the opposite arcade. The decorations of the Oriental Court are by Mr Owen Jones.—The Ashmolean Museum of Oxford has been re-arranged and re-opened, being now restricted to the ethnological and archæological collections, to which some recent additions have been made. The basement of the old Ashmolean building has been laid out for a Lapidary Museum, to receive the Pomfret and other marbles belonging to the University.—At the Society of Antiquaries, on the 25th of February, Mr Tite exhibited the Roman tessellated pavement which he discovered on the site of the old India House, and gave an account of the discovery. On the 10th of March, Mr J. Webb produced four ivories; the most important

being a leaf of the consular diptych, known as the diptychon Leodicense, engraved in Gori's *Thesaurus*, and dating about A. D. 517. The second ivory was a very fine tau-shaped handle of a staff, or crosier, of the twelfth century; the third, a polyptych; the fourth, a pair of devotional tablets, of the fourteenth century, with a Gothic inscription at the back. On the 5th of May Dr Mullooley and Mr J. P. Pentland presented to the Society photographs of two of the frescoes recently discovered in the lower Church of San Clemente in Rome. On the 26th, Mr O. Morgan, M.P., exhibited a fine miniature on ivory, representing the Elector Palatine, his wife Elizabeth, and the Castle of Heidelberg, about 1619. The exhibitor read on the 16th of June a paper regarding this miniature. Mr R. H. Major read, also at the meeting of the 26th of May, a paper upon a map of the world, by Leonardo da Vinci, lately discovered among the royal collections at Windsor. In three respects it anticipates all other known maps, being the first to give the name America, to show the severance of the New World from Asia, and of Cuba from Japan, and to represent the now obsolete idea of a great Southern continent. The probable date of the map is 1512. At the Archæological Institute, now removed to No. 1, Burlington Gardens, Mr Hain Friswell exhibited, on the 14th of March, the so-called Ashborne portrait of Shakespeare, now belonging to the Rev. Clement Kingston, and offered some remarks upon it. Canon Rock produced a print which had heretofore passed for an original picture by Durer, and had, as such, sold for a large sum. On the 1st of April Mr E. Waterton showed two paintings on panel from an old house at Bury St Edmund's, representing respectively St Katharine, and Edward the Confessor with the pilgrim's ring; and Canon Rock brought from Sion House a processional lately acquired. On the 6th of May Mr A. Poynter communicated "a few notes on a discovery of Roman sepulchral remains at Charlton, near Dover," during April. These remains comprised two dolia, one of which is 22 inches high and $18\frac{1}{2}$ inches in diameter: they are the largest ancient fictile works yet found in England. The Rev. J. W. Astley, Rector of Charlton, Hants, described the mural paintings lately exposed in the chapel of Idsworth, on the north wall of the chancel. The works represent a scene from the life of St Hubert, and two from that of John the Baptist. On each side of the east window is also a figure of a saint. The paintings, though injured by whitewash, remain "as bright as when they were placed on the wall;" they are attributed to the latter end of the reign of Edward I. Mr J. Jope Rogers exhibited some interesting Saxon objects found near St Austle in 1774; among them a silver disciplinarius of exquisite workmanship. Sir T. Winnington displayed an original etching on copper by Rembrandt, dated

1651, and representing an old man reading: it had been gilt and framed. Mr J. Yates, a curious medal of the Emperor Charles V. struck in his thirty-seventh year. Colonel Tempest, two oil portraits, one of them stated to be an original likeness of Luther's wife, taken in the year of her marriage. Mr Waterton, a curious jug, apparently of Arabian manufacture, found in 1859 in the vestibule of the old basilica of San Clemente, Rome. On the 3rd of June, Mr John Webb exhibited a fine processional cross of silver gilt, of the thirteenth century, from the Soltikoff collection. It is adorned with precious stones, and has, at the extremities of the arms, circular enamels of excellent execution. Sir Philip de Malpas Grey Egerton, a remarkable series of water-colours, memorials of the Imhof family. Mr H. G. Bohn, two frescoes from Herculaneum, the first evidently copied from an old Greek original, representing Psyche, with sword and torch, going towards the chamber of the sleeping Cupid; the second, inferior, and probably an original work by the copyist of the first, Minerva (or Roma) seated on a cippus near a reclining water-nymph and a seated male figure. Mr T. Blanchchett, a portrait, supposed to be Queen Elizabeth, discovered in a lumber-room in an old house in Cambridgeshire.—At the British Archaeological Association, on the 23rd of March, Mr Cuming read a paper "On Grotesque Representations of Animals," and produced a great variety of illustrations obtained from abbeys, churches, and other buildings. Mr Pidgeon exhibited a large collection of Roman bronzes, pottery, coins, &c., lately found at Silchester, belonging to the Duke of Wellington. On the 13th of April Mr Brent produced a portion of a bronze frieze, found in Moorfields, bearing a draped profile figure of a priestess, and ascribed to the time of Hadrian; and a mitred bust of St Thomas within a canopy, and a Thomas's bell, both in pewter, of the fourteenth century, and lately exhumed on the site of the Steel Yard, Upper Thames Street. Mr Cuming showed a portion of a glazed earthen vessel, of unusual thinness, presenting a full-faced bust in bas-relief: it came from the Thames, and is probably of the twelfth or thirteenth century. The Rev. C. H. Hartshorne produced the signet-ring of Cæsar Borgia, in gold, slightly enamelled, with the date 1503. Round the inside is the motto, "Fays ceque doys avien que pourra;" a box is dropped into the front, having on it "Borgia" in letters reversed, and round it "Cor unum, una via." At the back is a slide charitably credited with having contained poison for the wine offered to the owner's guests. On the 27th, Mr Irvine exhibited a three-quarter life-sized portrait of Prince Rupert, painted in oil upon paper spread on panel. It was purchased from an inmate of Lane's Almshouses in Ludlow.—The sculptural works sent in for the prize offered by the Art-Union of Lon-

don, £600, having been placed on view at the South Kensington Museum, from the 3rd of March, the Council, on the 15th, pronounced in favour of "A Wood-Nymph," by Mr C. B. Birch, a young artist who is said to have studied much in Germany. This choice may be acquiesced in as sound. The total number of competition-works was only 15, and the average of merit very shabby; "Innocence entreating protection of Justice" and "the Spirit of the Storm" might be deemed the next best after Mr Birch's work. The subscriptions to the Art Union for the last year amounted to £12,469 16s.; the reserve fund at the date of the annual meeting, 26th April, stood at £11,549 10s. Captain Robe Brewer gained the principal prize of £200. For the current year, the subscription-print is by Mr Lumb Stocks after Frith.—The net income of the Artists' General Benevolent Society for 1863 amounted to £1528 15s. 9d.; the sum of £1120 was distributed among 66 applicants.—In the list of literary and other pensions conferred this year, Mr Kenny Meadows, the woodcut-designer, is included for £80 per annum.—The fifteenth annual report of the Council of the Arundel Society, dated in June, represents the financial and general condition of the body as favourable. The formation of a collection of drawings from important paintings, not necessarily for publication, has made some progress: three water-colours by M. Schultz, from frescoes by Fra Angelico, Ghirlandajo, and Andrea del Sarto, valuable and scrupulously accurate, were recently received in this class. The gross annual income in 1863 was £3742 13s. 6d., the highest yet realized, against £3479 6s. 9d. in 1862; the balance in hand on the 1st of January last was £548 1s. 1d. The annual publications for 1864 are two chromolithographs by Messrs Storch and Kramer (Luini's "Presentation in the Temple," at Saronno, and a full-sized head from the same work), and two line engravings, one by Professor L. Gruner, after Raphael, the other by Herr Stölzel, after Fra Angelico's fresco of St John in the Chapel of Nicholas V. A chromolithograph of Christ among the Doctors, also from the Saronno series, is among the occasional publications lately produced.—The Committee for a Mulready Memorial announced in May its project to be as follows: "1, That a suitable memorial be erected over the grave of Mr Mulready; 2, that a bust of the deceased artist be provided and offered for the acceptance of the Trustees of the National Gallery or the National Portrait Gallery; 3, that the remainder of the subscriptions be invested for the purpose of founding an art-prize, to be called the Mulready Prize." The Committee includes Messrs Ansdell, Thomas Baring, Boxall, Cruikshank, Frith, Holman Hunt, J. P. Knight, Maclise, Poole, Stanfield, and E. M. Ward, Sir Charles Eastlake, Sir Edwin Landseer, and others of note.—

The Queen has named a Council of Advice for the Scottish National Albert Monument, for which Edinburgh has been appointed the site. The members are the Lord Provost of Edinburgh, Sir W. Gibson Craig, Sir John McNeil, Dr Lyon Playfair, and the Duke of Buccleuch: the late Sir Watson Gordon was also nominated. Towards the end of April the fund for this monument was announced to have reached about £13,000.—The Royal Association for the Promotion of the Fine Arts in Scotland delivers to its subscribers for the current year an engraving by Mr Lumb Stocks from Mr Thomas Faed's picture, "O Nanny, wilt thou gang wi' me?" The five chief prizes drawn for in July, and selected from the last exhibition of the Scottish Academy, were—*J. B. Macdonald*, The Arrest of a Rebel after Culloden, £150; *Macculloch*, Macfarlane's Island, Lochlomond, Moonlight, £130; *Samuel Bough*, The Prisons of the Bass, £120; *W. W. Nicol*, The Morning of Departure, £110; *W. Crawford*, The Keeper's Daughter, £100.

Exhibitions out of London.—An Exhibition of Irish Industry and of Fine Arts, under the direction of the Royal Dublin Society, opened in Dublin on the 25th of May, in the great Agricultural Hall. The Fine Arts section, in the South aisle, comprised paintings on loan and for sale, foreign as well as native. The number of pictures was about 500; sculpture might be termed "nowhere." Gainsborough, Reynolds, Callcott, Leslie, Ross, Cope, Landseer, Eastlake, Etty, Maclise, Gudin, were among the painters: the Irish section being hardly in reasonable strength. Mr McKay was Chairman of the Fine Arts Committee.

Decorative Designs.—The committee for the decoration of St Paul's have received and approved two designs by Julius Schnorr, for the east and west windows. The subjects are the Crucifixion and the Conversion of St Paul; the figures being drawn to a scale of 6 feet. The architectural accessories and ornaments were designed by Mr Penrose.—St Stephen's Crypt, in the Houses of Parliament, has been restored after designs by the late Sir Charles Barry, and will be used as the Chapel. Messrs Hardman have supplied seven stained-glass windows, representing the Ministry and Martyrdom of St Stephen. The panelled east wall is decorated with full-length figures on a gold ground—Sts Peter, Stephen, Oswald, Ethelreda, Edmund, Edward the Confessor, Edward the Martyr, and Margaret of Scotland—all by Messrs Clayton and Bell.—The vaulted roof of Cardinal Wolsey's Tomb-house, Windsor Castle, has been covered with enamel mosaic-work by Signor Salviati, under the superintendence of Mr Gilbert Scott. The surface of the panels is upwards of 2000 square feet; the cartoons were furnished by Messrs Clayton and Bell. All the mosaic work was executed in Venice, and fixed by Venetian artists. The enamel mosaic pictures appear on a gold enamel ground, between

the groins of the roof. Each long panel has a half-length figure of an angel, whose head is surrounded by a gold nimbus; foliage, clouds, &c., are introduced above and below. The other panels, along the centre of the ceiling, contain the Prince Consort's crest, with medallions and devices. Of the whole number of angels (ninety-two) sixty-four belong to the first portion of the roof, and hold shields bearing the arms of the Prince and his family; the other twenty-eight belong to the second (or more strictly sacred) portion, and hold shields with the emblems of the Passion.—In the ruins of Old Bordsley Abbey, Redditch, Worcestershire, a beautiful tessellated pavement has been found, of encaustic tiles in good preservation, bearing the arms of the Clare family and others.

Engravings.—An India-paper proof of Mulready's postal envelope was advertised in the *Times*, in the spring, for sale at the high price of £21. A still larger sum, £100, has been given by Mr Halliwell for an impression lately discovered of the Droeshout portrait of Shakespeare, less finished than those which were previously known, and very superior to the ordinary run of them.

Sales.—By Messrs Christie and Co., 3rd March, *the Collection of ancient Porcelain and Lacquer-work of Mr Robert Fortune*, formed during the last twenty years.—By the same, 5th to 15th and 18th of April, *the Pictures and other works of art, of the Egyptian, Greek, Roman, and Mediæval periods, and a collection of Coins and Medals, belonging to the late Mr J. W. Brett*, once a well-known dealer in works of art, 2059 lots, arranged for sale under the heads of—Porcelain; Plate and Goldsmiths' Work; Ornamental Furniture; Ancient and Modern Drawings; ditto Pictures; Bronzes and Marbles; the Library and collection of Engravings and Autographs; Coins and Medals; Gems, Antique Glass, Etruscan Vases, Limoges Enamels, and Majolica; and Miniatures, Watches, Boxes, Crystals, Jade, Carvings in Ivory, &c. (Porcelain)—A Wedgwood Plaque, with five groups of Infant Bacchanals, in white on blue ground, 5 in. by 23, £64; another, with a Poet reciting and other figures, £44. A very fine bottle of turquoise crackle splashed with black, with ormolu lip and foot, 13½ inches high, £26 10s. A beautiful Eggshell Dish enamelled with a lady and two children, the outside border pink, £9 5s. (Plate and Goldsmiths' Work)—A large two-handled open-mouthed silver vase, with chased festoons of flowers, English, 1697, £145. (Ornamental Furniture)—A mahogany Cabinet with masks and other ornaments in ormolu, and folding doors enclosing drawers for coins and medals, with the monogram L, formerly the property of Louis XVI., £53 (Rhoades). A Chimney-glass in architectural frame, with an alabaster frieze, five panels of Cupids, flowers in relief on a gold ground, being part of the

shrine at Tongarloo, &c., £32 10s. Two pair of Arm-chairs carved with foliage, £88 (Phillips). (Drawings by Old Masters)—*Michael Angelo*: a splendid Indian-ink drawing, marked "Il Ladron Cativo." *Correggio*: Apollo in a Chariot with four Horses, preceded by Aurora, Indian ink; the Last Judgment, design for a Cupola, two small drawings with a great number of figures. *Tintoret*: The Fall of Phaëton, bistre heightened with white. *Mantegna*: a Woman with a Skull, Indian ink. *Raphael*: figure of a Child, Indian ink; Heads of a Woman and Child, pen and bistre; the Virgin and Child, with St John, black chalk; Head of the Virgin, ditto; pen and ink Design for the Vierge au Berceau. *Rembrandt*: the Presentation in the Temple, pen and Indian ink, slightly washed, £13 10s. *Da Vinci*: Head of Cupid, slightly tinted. *Watteau*, *Andrea del Sarto*, *Polidoro*, *Vandyck*, *Titian*, *Rubens*, *Lucas Van Leyden*, *Holbein*, *Bassano*, &c. (Drawings by British Artists)—*Flaxman*: Noah warned by an Angel to build the Ark, £15 10s.; a Pilgrim with three Angels, £10; a volume with 29 drawings from antique reliefs, Indian ink, £27 6s. *Wren and Thornhill*: designs for St Paul's Cathedral, &c., pen and ink. *Stothard*: four Illustrations to Burns, pen and ink, £33. *Wilkie*: Blind-man's Buff, pen and ink sketch for the picture, £8 10s. *Lewis*, *Lawrence*, &c. (Pictures)—*Stothard*: a Family Group, probably from the Pilgrim's Progress; also Diana Sleeping, a Nymph, Satyr, &c., £138 12s. (Falcke). *Reynolds*: Portrait of Madame Piozzi, £110 5s. *Dyce*: the Virgin seated in a Portico, caressing the Child, closely based upon the study of the old masters, especially Raphael, £278 5s. (Goldsmid). *Greuze*: a Young Girl looking at a miniature, £267 15s. (Pearce). *Gainsborough*: Portraits of his Daughters, Mrs Lane and Miss Gainsborough, with drawing-portfolios, before an antique statue, very fine, £117 12s. (Myers). *Janssens*: Portrait of Ben Jonson. *Kranach*: Luther and Melancthon, 1558, nearly life-size, £73 10s. (Farrer); Cupid stung by Bees, and Venus, 1537, £21 10s. (ditto). *Rembrandt*: the Holy Family, a very fine and remarkable domestic treatment; his own Head, in youth. *Bronzino*: Catharine de' Medici, in her youth. *Janet*: Portrait of Gabrielle d' Estrées. *Lippo Lippi*: the Virgin enthroned, two Female Saints kneeling in the foreground, and four Saints behind, a glorious picture in prime condition, £934 10s.* (Colnaghi). *Raphael* (?): Christ bearing the Cross, tempera on panel, from Cardinal Rossi's collection, £711 18s. (Edwards); the Flagellation, from Lord Northwick's collection, £73 10s. *Vandyck*: a Lady in a pink dress with pearls, a

* So according to one account: another says £199 10s. only.

charming young creature. *Canaletto*: Santa Maria della Salute, with gondolas and figures, £105. *Velasquez*: Portrait of a Spanish Princess, in green and red dress, holding a feather fan, splendid, £189 (Smart); a Landscape with Cavaliers. *Pinturicchio*: the Virgin enthroned, with the Infant, who is blessing four Saints, large and characteristic. *Da Vinci*: the Virgin and Child, with a landscape and buildings in the background, £58 16s. *Rubens*: Decius, having devoted his life for his country, receives the blessing of the Priests, a large gallery-picture. *Perugino*: the Repose of the Holy Family, with ruins and landscape, a small narrow picture. *Sir Antonio More* (?): Charles Brandon, Duke of Suffolk, his right hand resting on a table, his left on his sword, a very handsome man of about thirty, £136 10s. (Attenborough). *Memling*: the Adoration of the Magi, termed a Van Eyck in Lord Northwick's collection, £451 10s. (Normandy). *Titian* (?): a Pietà, said to have been painted for Philip II., £640 10s. (Chaffers). *Müller, Wilkie, Etty, Lee, Guido, Andrea del Sarto, Schiavone, Parmegiano, Snyders, Cuyyp, Lely, &c.* (Bronzes, &c.)—*Attributed to Ghiberti*: a statuette of Venus. Several fine antiques. (Marbles, &c.)—*Flaxman*: A full-faced Head and Bust of himself, in clay, inscribed "Hanc sui ipsius effigiem fecit Johannes Flaxman, Junior, Artifex Statuarum et Cælator, Alumnus ex Academiâ Regali, A.D. 1778." A wax Model of his Sister when a child, executed at the age of eighteen. An antique Alto-relief, of the finest Greek work, with a Tragic Mask between two Actresses. An antique full-length figure of a Youth, probably Narcissus, the arms raised resting upon the top of the head, from Herculaneum: "this fine work may be pronounced unrivalled for its exquisite proportions, and presents a fine example of the best period of Greek art." (Limoges Enamels)—*Ysaak Martin*: ten oval Portraits of the Apostles, in bas-relief, in an ebony frame, each coloured with translucent enamel, and holding an emblem; black ground, with stars and inscriptions. Total for the pictures, £6195; for the whole collection, £13,000.—By the same, 25th April and four following days, *the collection of European Porcelain of the late General the Honourable E. P. Lygon*; a collection which, though by no means particularly interesting to the artist, commanded a very high scale of prices indeed, especially the rare old Sèvres. A gilt plateau, with pastoral medallion, £490. A pair of vases and covers in old *pâte tendre*, with seaports, &c., by *Morin and Boulanger*, 1773, 38 inches high, £1300. Total, £9145.—By the same, 28th to 30th of April, *the whole of the remaining drawings, sketches in oil, chalks, and pen and ink, by the late Mulready; with a few drawings by other artists, and engravings*, 506 lots. (Pen and ink)—

Sketch from Nature, Capheaton, study for a picture, £68 5s. (Agnew). Two groups of Forest-trees, £70 7s. (Ball). Three other groups, with figures, £74 11s. (Ditto and others). Thirty-six sheets of sketches of Armour and Costumes, from A.D. 1100 to 1829, with MS. notes, £241 10s. (Chaffers). Various studies of Animals and Birds, Vases, Landscapes with figures, &c., £79 16s. (Agnew and O'Niel). Thirteen sketches of Trees and Clouds, a Female nude study, and six studies of Heads, £79 16s. (Agnew). Academy studies of a Man seated, 1847, a Female Head, 1862, and "Dying in Harness," and Boys Fighting, partly coloured, £68 5s. (Ditto and others). (Various)—Sunflowers for the "Toy-seller," and 17 sketches of Leaves, Branches, Beech and Maple, £92 18s. 6d. (Chaffers). (Water-colours)—Ariel, Caliban, Trinculo, and Stephano, £64 1s. (Agnew). (Chalks)—A Male Figure seated, 1834, and a Female Figure seated, holding her knee, 1858, £68 5s. (Agnew and Chaffers). A Female Head for the "Young Mother," £68 5s. (Agnew). Crossing the Brook, £110 5s. (Ditto). The Last in, £315 (Ditto). The Lizard, a group of women bathing, commencement of a picture never completed, £357 (Farrer). The Nymph, study for the picture in Mr Baring's collection, £115 10s. (Agnew). An Academy study, Female, back view, 1858, and another similar, 1860, £88 4s. (Chaffers). Two similar, 1859 and 1860, £98 14s. (Agnew). Female, front, £78 15s. (Ditto). Male reclining, £115 10s. (Ditto). Female, back view, 1858, £85 1s. (Ditto). Same dressing her hair, 1858, £94 10s. (Ditto). Male seated, £85 1s. (Ditto). Male, resting on his arm, 1860-61, £85 1s. (Ditto). Female seated, 1858, and a Man holding his leg, 1861-62, £75 12s. (Chaffers). Female standing, 1859, £81 18s. (Ditto). Man standing, his hands crossed, and another seated, 1860-61, £66 3s. (Milbank). Female seated, 1848, £158 11s. (Agnew). Female looking down, 1857, £92 8s. (Ditto). Female standing, braiding her hair, £147 (Ball). (Oils)—Choosing the Wedding-gown, £178 10s. (Agnew). Burchell and Sophia, £110 5s. (Ditto). Measuring Heights, £115 10s. (Grundy). The Toy-seller, his last picture, 1862, wanting the final touches, £1197 (Agnew). *Blake*: a volume containing 49 heads in pencil, from his visions, also 16 landscapes by Varley, £5 5s. (Kimp-ton).* *Hogarth*: Head of Sir J. Thornhill, &c., in red chalk.—By the same, 18th May, a portion of the objects of art collected in China and Japan, by the late Earl of Elgin, 86 lots; also a few Bronzes, Por-

* It happened that the writer of this Record was unable to see these studies ascribed to Blake: he surmises that they are most probably (in whole or in part) copies by Varley from Blake's originals.

celain, &c., the property of the late Mr George Roake, 18 lots; and some enamels, &c., from China, 90 lots. (Elgin collection)—A fine Bronze Vase, with ring-handles chased with dragons in relief, partly gilt, and with bosses round the neck, £28 7s. (Rhoades). An enamel Incense-burner of unusual height, surmounted by masks of metal gilt, enamelled with coloured flowers on turquoise ground, the cover surmounted by a kylin of metal gilt, £60 (Hewitt). A similar one, 3 feet 2 inches high, £79 (Ditto). (A different property)—A pair of Ivory Vases, elaborately carved and perforated, “considered to be the most exquisite specimens of Chinese workmanship ever produced,” manufactured for the International Exhibition by Hoaching, size about 3 feet 6 inches high, £157 10s. An Ivory Basket, the largest ever made. A skull lined with gold, said to be that of Confucius, with stand and plinth of the same, chased with dragons and clouds, from the Summer Palace, £327 (Benjamin). By the same, 19th and 20th May, *the whole of the remaining works in oil and water-colours, chalks and pencil, of the late J. D. Harding*; including sketches for his own and other books, and “many highly-wrought landscape-cartoons, quite unique, and of a most masterly description;” also *water-colours collected by Mr Harding*, 487 lots. Total, about £4000.—By Messrs Sotheby and Co., 1st June, *the collection of Manuscripts, and objects of art and virtue, formed by Signor Guglielmo Libri*, 146 lots, including ancient Limoges enamels, rare niellos, drawings by *Raphael, Michael Angelo, Da Vinci, Titian, Durer, Rembrandt, &c.*; illuminated MSS. of the ninth and subsequent centuries, &c. &c. A unique set of gold ornaments by American Aborigines. *Attributed to Cellini*: a set of carved ivory chessmen made for the Cardinal Farnese, £48 6s. Unique wood-engravings of surgical and toilette instruments, illuminated, executed for Diane de Poitiers. *Giotto and his pupils*: Illuminations in the Corpus Juris Canonici, £130. The original account of the Funeral of Anne de Bretagne, with miniatures of the Queen and other mourners in their robes, the copy made for the King of France, £90. Original accounts of Leo X., with the sums paid to Raphael for his paintings in the Logge. A reliquary of St Thomas of Canterbury, adorned with cloisonné enamels of the twelfth century, £29. A silver Venetian dressing-case, sixteenth century, £40. An inkstand in gilt metal and lapis-lazuli, of the Medici Family, probably of Cosmo I., £84. A monkish Quodlibet, *Legenda S. Mariæ Virginis, &c.*, in early Byzantine figured metallic binding, with enamels, gems, and precious stones, £45. *Psalterium Davidis, &c.*, in gilt metal Byzantine binding, with cloisonné enamels of the twelfth century, £73 10s. Justinus, Sallustius, et Florus, a MS. on vellum, bound in very rich Byzantine metal case, with carved ivory

plaque and precious stones, Limoges enamels, &c., £60. The Bible Historiée, or historical books of the Old Testament in French, MS. on vellum, of the thirteenth century, with miniature illuminations, £75. Total, £1658 5s. 6d.—By Messrs Puttick and Simpson, 2nd June, *the Babylonian Antiquities collected by M. Coccio during his residence in Baghdad and other Eastern cities.* About 60 fine cylinders, in rock-crystal, lapis-lazuli, &c., engraved with figures and cruciform characters. A Terra-cotta Cone, similarly incised. Engraved Stones, Cameos, and Intaglios, &c.

Photography.—Further investigation as to the supposed photographs executed at Soho, Birmingham, about 1780, is considered by competent persons to show conclusively that the pictures on paper are not photographs, and that those on metal plates cannot be assigned to the early date at first suggested. Thus no re-casting of the history of photographic discovery would be consequent upon the finding of these productions.—A new application of photography to engraving has been introduced, and is exemplified in the frontispiece, by Mr R. Townroe, to the burlesque of "Mumbo-jumbo." A drawing is made by a style on a glass covered with collodion specially prepared. This drawing is printed photographically upon a prepared surface, which admits of a reproduction of the drawing in relief; and an electrotype cast is then made from the reproduction, to serve as a woodcut. Rapidity, cheapness, and the fact that the artist becomes his own engraver, are the professed advantages: the specimen by Mr Townroe is a rough, sturdy piece of work, quite satisfactory in its way. The works thus produced are termed "Photo-electrographs, or Etchings on Glass."

Obituary.—Mr William Andrew Chatto, author of the "History of Wood-engraving," in conjunction with the engraver Jackson, died towards the beginning of March, at the Charterhouse: he was a native of the North of England. On the 25th of May, died also, suddenly, Mr John Wykeham Archer, an artist and antiquary who adopted the pseudonym of "Mr Zigzag the Elder," aged 58. He was born at Newcastle-on-Tyne, the son of a prosperous tradesman, and apprenticed to an engraver. Afterwards he became an Associate of the New Water-colour Society, and a wood-engraver, paying particular attention to the illustration of old London: he was much beloved for kindness of disposition.

FOREIGN.

PAINTING.—*France*.—The very eminent French painter, Jean Hippolyte Flandrin, died in Rome, of cerebral congestion, on the 21st of March. He was born in Lyons in 1809; and was the most distinguished among Ingres' pupils; a Member and Professor of Painting in the Institute; and painter of the frescoes in the Church of St Paul at Nîmes (a frieze of more than 200 figures), and in the Parisian churches of St Germain des Près (twenty works) and St Vincent de Paul, the latter especially notable and fine. In 1841 he painted in the Chamber of Peers (now the Senate) St Louis dictating the Constitutional Laws. As a portrait-painter also he was famous, and only second to his master Ingres. The uncompleted works in St Germain des Près will be finished by M. Sébastien Cornu. "Never," says M. Théophile Gauthier, "was a purer, chaster, or more exalted intellect placed at the service of religion. A profoundly pious Christian, he worked under the influence of faith." Towards the end of April died likewise the historical and portrait painter, Claude Marie Dubufe (the elder), in his seventy-fifth year. He was born in Paris; studied under David; and first appeared in 1810 as a historical painter. Among his chief works are Christ stilling the Tempest, and the Passage of the Bidassoa. The portrait-painter Edouard Dubufe is his son. A third death is that of Jean Alaux, who expired a few months ago. He was born at Bordeaux in 1786; studied under Vincent and Guérin; and became a member of the Institute: his personal character was very estimable. Battle-pictures and military portraits at Versailles are among his principal productions. Two pictures which he painted in 1824 also attracted considerable notice—Pandora, and the Fight of the Centaurs and Lapithæ. A fourth death, very strange in its circumstances, is that of M. Allard, a Lyonese painter of repute, who was murdered in his studio at Rome towards the end of April—it is believed, by a man who was sitting to him as model for Judas in a picture of the Betrayal of Christ, and who was soon afterwards arrested. The painter received sixteen wounds on the head from some heavy instrument.—The following works of painting (among others) have been executed or set in their places in France between the exhibitions of 1863 and 1864. *Balze*: in the Church of Notre Dame de Puiseaux, Chapel of St Roch, an altar-piece of the Saint praying for the Plague-stricken; in the Chapel of the Virgin, the Immaculate Virgin surrounded by Angels, and accompanied by Saints Margaret and Catharine. *Delaunay*;

in the Monastery of the Ladies of the Visitation of St Mary, at Nantes, in the chapel, wall-paintings of the Visitation, Isaiah, St John the Evangelist, and the Coronation of the Virgin. *Roger*: in the Church of St Roch, on the cupola and pendentives, the Triumph of Christ, as Lawgiver, Saviour, King, and Judge.—On the 7th and 8th of March the collection of *M. Pujol, of Toulouse*, paintings, drawings, and works of art and virtù, was sold at the Hôtel Drouot, Paris. One of the chief works was a Descent from the Cross, a French painting of the fourteenth century, said to be the most noticeable and best preserved extant relic of that school. It had belonged to Philippe le Hardi, Duke of Burgundy.—On the 22nd of March some vellum MSS. from the fourteenth to the eighteenth century, belonging to the Duchesse de Berry, were sold at the Hôtel Drouot. The great prize of the collection, a Book of Hours of Henri II. and Catharine de' Medici, with 55 beautifully painted miniature-portraits of members of the Royal family and others, was bought by the Government for the Musée des Souverains, at £2400. Five of the portraits are by *Petitot*; the rest attributed to *Janet*, and rated as among the finest extant productions of that period. Other leading examples were—*Orationes Devotissimæ*, executed for Louise de Savoie, mother of Francis I., and for her daughter Marguerite de Valois, with miniatures, £128 10s. (Techener); *le Livre de Chasse de Gaston Phœbus*, the property of Francis I., £200; *les Heures de la Vierge en Latin*, with 170 miniatures and 24 illustrations to the Calendar, £140 (Marquis Costa de Beauregard); *Liber de Vitâ Christi* by Ludolph de Saxoniâ, with numerous miniatures, £152 (Didot); *Exercices de Pénitence*, dédiés à la Reine, with perforated borders containing the cipher of Louis XIII. and Anne of Austria, and numerous miniatures, of which several are *en camaïeu*, £81. Total, about £3923. "All the chief amateurs of Europe," it is said, "were represented at the sale."—On the 26th of May the *Cabinet of Paintings collected by Prince Paul Demidoff* was sold by auction also at the Hôtel Drouot. *Meissonnier*: The Reading at Diderot's, engraved, £1520; Interior of a Guardhouse, £1200; the companion picture, £1148; a Captain descending a Staircase, £800; the Mandoline-player, £480; a Gentleman resting against a Column, £246; the Sleeping Cavalier, £200. *Horace Vernet*: Brigands and Papal Gendarmes, engraved, £1160. *Delaroche*: The Arrest of President Durante, reduced from the picture in the Palace of the Council of State, £720. *Gérome*: The Turkish Butcher, £240. *Decamps*: A Forest-scene, with a Woodman's Wife; £400. *Ary Scheffer*: Leonora, £166. The fifteen pictures in this sale, most of them very small, realized the large sum of about £9300.

Italy.—On the occasion of the late Tercentenary of Galileo in Pisa various letters of the great philosopher were published. Among them is one upon the often vexed question of superiority between painting and sculpture. Galileo gives it wholly in favour of painting, on the ground that "the farther are the means by which a thing is imitated from the thing itself, so much more marvellous is the imitation. Sculptors always copy, and painters do not copy: and those imitate things as they are, and these as they appear. But, inasmuch as things are only in one mode, and appear in infinite modes, the difficulties of attaining to excellence in art are greatly increased by so representing them: wherefore excellence in painting is more admirable than in sculpture." The letter is dated 26th June, 1612, and addressed to the painter Cigoli: who, according to the somewhat hyperbolic philosopher, "has rendered himself, with his canvas, as worthy of glory as our divine Michael Angelo with his marbles."—In Corneto, the ancient Tarquinii, two more painted tombs have been discovered, of great interest, though somewhat damaged, one representing dances, the other processions.

Germany.—Among the principal works of this year's exhibition of paintings in Vienna are mentioned—*Hansegger*, A Cycle of Sketches from old German heroic Sagas; *L'Allemand*, Prince Karl Schwarzenberg, at the head of the Cuirassier Regiment Zeschwitz, at the Battle of Château Cambresis in 1794; *Karl Swoboda*, the Entry of Peace, a humorous work; *Karl Schönbrunner*, The Temptation of St Anthony; *C. Müller*, The Rose-miracle of St Elizabeth; *Vautier*, A Sunday Afternoon in Suabia.—The invention of Professor Pettenkofer, of Munich, for restoring pictures, was patented in England in the spring. The process aims to correct the "discontinuance of molecular cohesion" in paintings, which cracks the varnish, destroys transparency, &c. The picture is exposed in a flat case, lined with metal, to an atmosphere saturated with vapour of alcohol at the ordinary temperature, which vapour is absorbed by the resinous particles of the picture to the point of saturation. The different separated molecules thus re-acquire cohesion with each other; and the optical effect of the original is restored solely by self-action, the picture not getting touched at all. Other substances besides alcohol—such as wood-naphtha, sulphuric and other ethers, turpentine, petroleum, benzine, &c.,—may be used. Professor Pettenkofer's process may also be applied conversely, so as to give the appearance of age to new pictures.—The National Museum in Munich is being painted with more than a hundred frescoes, chiefly by the younger artists of the city; the outside also furnishes employment to several sculptors.—The Ecclesiastical Seminary of Freising in Bavaria has lately received a gift of 28 paintings of the little-known

ancient Salzburg and Tyrolese schools.—The frescoes by Herr Ferdinand Wagner in the Fugger-haus at Augsburg have been completed; and the painter is now engaged upon similar works for the Rath-haus at Constance. These will include heraldic, symbolic, commemorative, and historical subjects.—Early in the year, plans were approved for a National Gallery in Berlin, to be erected in the neighbourhood of the New Museum. This building has been determined upon in consequence of the bequest to the King of a valuable collection of paintings by the late Herr Wagner, principal in the Berlin banking-firm of Anhalt and Wagner. The paintings are meanwhile deposited in the Academy of Arts.—A painting by Lucas Kranach has been discovered in a convent near Hall, and placed in the Museum at Innsbruck.—Among the German painters despatched to the seat of war in Denmark before the end of the spring were Fritz l'Allemand, by the Emperor of Austria; Professor Kretzschmer, by the King of Prussia; Hüntten, by the Crown Prince; Karl Beck and Fickentscheer, by publishers; and Camphausen and Norten.

Belgium.—M. Van Even, Keeper of the Archives at Louvain, has published some investigations upon the Art of the Low Countries. He shows that many works ascribed to Memling are really due to Dierik Bouts. Also that Quintin Matsys was the second son of a locksmith of Louvain, Fosse Matsys, and his wife Katharine (von Kynkem), and was born in 1466. The father was as much an artist in his work as a mere artificer. In 1491-2 Quintin was received as free-master in the Guild of St Luke at Antwerp. The date of his birth now given shows that he was only sixty-four at the time of his death in 1531, not eighty-four, as heretofore affirmed. The Archives of the City of Antwerp have lately acquired a manuscript which used to belong to the Teniers family, showing that the younger David Teniers had a son of the same name, who was also a painter of some celebrity.

Switzerland.—The much-admired Swiss landscape painter, Alexandre Calame, died towards the end of March, of consumption, at Mentone: he was a pupil of M. François Diday, and rose from a humble position. His energy in work was remarkable to the last.

America.—In the thirty-ninth annual Exhibition of the National Academy of Design, in New York, pictures criticised with approval are—*Cropsey*, Greenwood Lake; *The Homestead*, Greenwood Lake; *J. H. Hill*, the White Mountains, from Gorham ("magnificent, but a magnificent sketch"); *T. C. Farrer*, A Buck-wheat Field on Thomas Cole's Farm; *The Catskills*, from the Village ("both crowded with fact, and most delicate and careful in drawing"); *Elihu Vedder*, The Lair of the Sea-serpent ("a somewhat powerful picture"). A new

building has been erected for this Academy in Fourth Avenue, having a frontage of 100 feet, as well as one of 80 in Twenty-third Street. The upper floor contains the picture-galleries, lighted from the roof. "The general voice of the press and the public has pronounced the building a copy of the Ducal Palace at Venice:" a detailed and well-reasoned account, however, seems to show that it is judiciously planned, and in a high degree creditable to the Americans. (Our authority on these subjects is the "New Path," a small monthly art-publication, issued in New York; whose tone, if in some respects not free from the juvenile and exclusive, is nevertheless very honest and enthusiastic, and likely to promote and uphold a healthy feeling in matters of art.)—A picture by Mr Bierstadt of the Rocky Mountains, with an episode of Indian life in the foreground, is reported to have created, during its exhibition for several weeks at Boston, "an almost unprecedented *furor*." It was afterwards exhibited in New York, and is to be engraved by Mr Smillie. According to the critic of the "New Path," "Mr Bierstadt has shown a greater power of filling a large canvas with interesting matter than any man we have yet had. In this respect he is very far superior to Mr Church; but, as far as the mere mechanical art of laying on colour is concerned, Mr Church is far more dexterous."

SCULPTURE.—*France*.—During the restoration of the Synodal Hall at Sens, under M. Viollet le Duc, the statues of Gauthier Cornu, St Savinian, St Stephen, St Potentianus, and St Louis, have been (or are still being) restored.—The Emperor has presented to the Church of Rueil a new organ, constructed with wood-work which he purchased from the Convent of Santa Maria Novella in Florence, carved by the celebrated Baccio d'Agnolo. Its benediction was solemnized on the 14th of April.—A portrait-statue of the musical composer Halévy was uncovered towards the middle of March in the Jewish cemetery at Montmartre, Paris.—Marble statues of Mesdames Rachel and Mars, as representatives of Tragedy and Comedy, have been placed at the entrance of the new *foyer* of the Théâtre Français.—The following works of Sculpture (among others) have been executed or set in their places, in France, between the exhibitions of 1863 and 1864. *Bogino*: Count Regnaud de St Jean d'Angély, bronze, at St Jean d'Angély, Charente Inférieure, 23rd August, 1863. *A. H. de Bay*: The Resurrection of Christ, on the façade of St Etienne du Mont. *Thomas*: The Death of St Stephen, stone bas-relief, in the tympanum of the same church. *Dumont*: Prince Eugène Beauharnais, colossal bronze statue, in the Boulevard du Prince Eugène, Paris. *Leharivel-Durocher*: Comedy and Tragedy, bas-relief, on the Grand Staircase of the Théâtre Français. *L. V. E. Robert*: Law, stone statue, on the façade of the

Tribunal de Commerce.—Some of the leading Parisian sculptors have been occupied upon a series of twenty-four animals for decorating the gardens of the Palace which is being built for the Sultan at the Sweet Waters—MM. Rouillard, Esler, Labruyère, Daumas, and Isidore Bonheur. M. Rouillard has the general direction of the commission. M. Daumas is engaged for two horses, and M. Bonheur for four bulls. All the animals are of the size of life: fourteen to be cast in bronze, afterwards gilt, and ten in Carrara marble. One of the animals being an elk, MM. Rouillard and Esler have studied the only beast of that species in France, belonging to Baron de Rothschild, at the Château de Ferrières. Four lions and two tigers also come into the series.—Mr Adam Salomon has executed the sleeping effigy of Madame Lamartine, for her tomb at St Point; it was ready for placing about the middle of April.

Italy.—Towards the beginning of June, M. Louis Passy read before the French Académie des Inscriptions a paper to show that the celebrated two couples of embracing sculptured figures in the Piazzetta of Venice, close to the Cathedral of St Mark, represent the reigning Augusti and Cæsars in harmony. He inclines to attribute these works to the fourth century. His theory, which seems at least plausible, is based upon his having found a similar subject in the Vatican Library.—On the 4th of June, a statue of Pietro Micca was uncovered in front of the Citadel of Turin, which city he saved from capture by the French, on the 30th of August, 1706, by springing a mine which involved the assailants and himself in a common death. The patriot soldier is represented with the lighted match in his right hand, stepping forward to perform the deed which gives him a place in history. The statue is in bronze, from the model of Signor Giuseppe Cassano.

Germany.—Herr Dielmann's statue of Schiller, in Frankfort, was unveiled in the spring. About the same time the bronze statue of the poet for Hamburg was cast in that city by Herr Schultz: the smaller figures and reliefs are entrusted to Herr Julius Lippelt.—Professor Halbig lately completed the statue of the ex-King Ludwig of Bavaria, for Kehlheim. The figure is in regal robes, holding in his right hand the plan of the Hall of Liberty.—A statue of Mozart has been erected on the Mozart Platz, in the Weiden suburb, Vienna. It is of stone, and will be surrounded by swans. The quaint old statues by Raphael Donner, in the New Market-place of the same capital, have been taken down for better preservation, and will be placed in a Museum. Bronze copies are to replace them.—A fine old doorway was lately discovered in Prague, at the works of Messrs Kas, once a Church of St Lazarus. The tympanum has an alto-relief of the Saviour blessing Lazarus after

his resuscitation: Mary stands at his side. The lower part is ornamented with animals and foliage. This is the first originally Byzantine doorway discovered in Prague.

Asia.—In a report from Marshall Vaillant to the Emperor of the French, relative to the excavations by M. Victor Place at Nineveh and Khorsabad, it is stated that the seven enormous gates which led from the castle to the town of Khorsabad have been laid bare; and that three of them are found to have formed triumphal arches adorned with sculptures and polychrome tiles.

MISCELLANEOUS.—France.—The annual exhibition of art in Paris opened to the public on the 1st of May, and closed on the 15th of June. It has not in general found much favour with the critics, and cannot certainly be said to have shown so much aspiration and ambition, in either scale or subject, as used to be the case with France some years ago: yet one has only to compare its eminent and its average works with those of other countries to see that France is still considerably ahead. Battle-pieces were comparatively infrequent. The pictures had a very prevalent look of being done fast, and sent in for exhibition before they were really complete: one of the evils natural to the recent substitution of annual for biennial collections. The total number of catalogued works was 3473; being 1995 oil-pictures, 493 drawings in various materials, 302 sculptures, 44 architectural designs, 174 engravings of general subjects, 27 architectural engravings, 51 lithographs, 1 photograph from sculpture, and 300 works of various kinds in a "condemned cell," or, as the catalogue expresses it, "not admitted to the prize-competition." This section was, with scarcely a half-dozen of exceptions, more atrocious than words can express. Among the new code of regulations for the exhibitions, drawn up in August, 1863, are the following: No change in the placing of the works of art is to be allowed; the jury is to indicate works unfit to be admitted to the prize-competition, which works may, at the artists' option, be either exhibited in rooms apart, or withdrawn; the jury is to consist, three-quarters of members elected by such exhibitors as have already received premiums, and one-quarter of members chosen by the Government; the jury is to name the artists who deserve medals, which are to be all uniform, and worth £16; the number of works thus selected are not to exceed, in painting, drawings, &c., 40; in sculpture and medal-graving, 15; in engraving and lithography, 18; and, in architecture, 6; furthermore, two medals of honour, worth £160 a-piece, may be given for the best two works exhibited. The jury for the present year included MM. Cabanel, Robert-Fleury, Pils, Gérôme, Fromentin, Corot, Meissonnier, Hippolyte Flandrin, Cogniet, Barye, Cavalier, Viollet le Duc, Henriquel-Dupont, and

others. According to a return printed in the catalogue, the total number of works sent in was 4228, by 2782 artists; out of which 1154, by 868 artists, were rejected. Among the artists to whom medals were awarded are four Germans—the painters Weber and Schreyer, the sculptor Süssmann-Hellborn, and the engraver Barthelmess. The attendance at the exhibition on the paying-days (all week-days) was an average of 2820 per day.—The Sauvageot Gallery in the Louvre has been converted into a studio for copyists of the works of virtù contained in the Museum. The picture-gallery received in the spring from M. P. Jacques “a very important work of Murillo, which has been passed over at several sales by the judges of Paris.” About the same time, another great gallery was opened.—The late M. Hermin bequeathed to the Imperial Library in Paris a magnificent collection of engravings and sketches illustrating French history, and filling a hundred folios. The engravings are 20,000 in number, many of them very rare. The collection includes also 500 of the rare illustrated almanacks of the sixteenth and seventeenth centuries.—Early in the year, a new room was opened in the Hôtel de Cluny for old French faïence from Nevers, Rouen, Marseilles, and Strasbourg, amounting to more than 600 pieces, including a magnificent Roman chimney-piece with blue designs on a white ground. The Rouen ware has been in great favour in Paris: a soup-tureen and stand having fetched, late in the winter, £160, and a plate £48.—A new Société du Progrès de l’Art Industriel has been started in Paris, with M. Viollet le Duc as President of the Provisional Committee. The object is to found, from private resources, a Museum for art industry, which shall be kept free from the influences of theory and theorists, and only be a school for practical workers, and under their direction. There are to be galleries for permanent exhibitions, sale-rooms, &c. Various other associations for art-education have lately been founded in France.—A mediæval astronomical clock, one of the richest and most elaborate extant, and described in Du Sommerard’s “Art of the Middle Ages,” has been bought by Baron Rothschild, in Paris, for £1020. It belonged formerly to the collection of Michelin of Provins.—At a sale of engravings at the Hôtel Drouot, some few months ago, large prices were realized. *Morgen*: The Last Supper, from Da Vinci, £164. *Müller*: The Madonna di San Sisto, £56. *Toschi*: Raphael’s Spasimo di Sicilia, £38. Total, £2400.—The sale in Paris of the collection of Italian sculpture, bronzes of the Renaissance, vases, terra-cottas, and other works of art and virtù, belonging to M. Eugène Piot, lasted for a week towards the end of April. *Raphael*: A Head of St Elizabeth, £800. Total, £8000.—M. Blanquart Evrard has invented a process for increasing or reducing the intensity of the

whole or any portion of a photographic negative. A translation of the account of this process, the importance of whose object cannot be over-rated in relation to the perfecting of the photographic art, has been published by Messrs Sampson, Low, and Co. The back of the plate is exposed to sunlight before the fixing-process, and after the developing solution has been wholly washed off: this produces intensification of the darks. For reducing them, the plate is exposed to the vapour of iodine, whence results iodide of silver, which can be dissolved out by hyposulphite of soda.

Italy.—The Museum (late Borbonico) of Naples is now open gratuitously every day except Monday. The father of the Keeper of the bronze collections from Pompeii completed last spring a catalogue of the most interesting objects in the Museum, with lithographs. The enormous accumulation of duplicate objects from Pompeii has led to a project for forming a second Pompeian collection at Pompeii itself. About one third of that city has now been uncovered. The gates are opened on Sundays free to all comers: and the mischievous stupidity of scrawling names upon the ruins or relics is checked by the sensible plan of publishing all the offenders in a Naples newspaper. A very elaborate topographical plan has been published this year by the Government. A bronze statuette of Silenus straddling, 20 centimeters in height, is among the recent discoveries, and is reported to resemble the Pompeian "Dancing Faun" in style. The figure grasps with the left hand a serpent, on which stood a beautiful glass vase decorated with gold: of this only two fragments have as yet been discovered.

Germany.—The Esterhazy collection is now incorporated with the New Museum of Vienna. It contains about 800 paintings, more especially Italian (by *Da Vinci*, *Raphael*, &c.), Spanish (including 10 *Murillos*), and old Dutch; many sculptures; and a great number of engravings and drawings.—An official in the Vienna Library has discovered, in a work published at the end of the sixteenth century by Becker in Cologne, a portrait inscribed "Vera Effigies Johannis Ziska."—Nine persons commissioned by various German governments met some months ago at Frankfort for the purpose of consulting upon the question of Copyright in Works of Art. They have published a project of a law recognizing the right of the artist to permit the reproduction of his own work in any form; but intimating that single copies of such works should not be held to infringe copyright, and that the works should be unrestrictedly open to copyism for application to industrial objects, or for the *bonâ fide* illustration of books. These exceptions to completeness of copyright have met with considerable opposition among artists.—The Legislature of Hanover has voted an an-

nual subvention of 300 thalers to the Germanisches Museum of Nuremberg. A proposal to raise the annual art budget from 1500 to 20,000 thalers was negatived.—For the occasion of the Shakespeare Tercentenary, Herr Lindenschmitt produced a cartoon of Shakespeare, with many of his celebrated contemporaries, successors, and disciples or admirers, of various nations. It was exhibited at the Crystal Palace in the spring.

India.—An exhibition of the Arts and Industry of the Punjaub was opened at Lahore, on the 20th of January, including contributions from Cashmere, Delhi, &c. Some pictures and illuminated books appeared among the objects exhibited. The attendance amounted to nearly a thousand visitors a-day.

Egypt.—The Egyptian Museum in Cairo has been arranged by M. Mariette, the French Consul. In the entrance-court are some fine sarcophagi, in pink granite, and several sphinxes from Upper Egypt. The galleries contain mummies and their appurtenances. There is also a glass case enclosing the richest jewelry, such as necklaces, earrings, chains, and bracelets in massive gold, placed on the body of each Queen of the dynasties of the Pharaohs. The collection of scarabæi is unique in the world; and the bronzes of Egyptian deities are in excellent preservation.

British Colonies and Dependencies.—An Exhibition of Maltese Industry was opened on the 28th of April, in the Public Library; including wood-carvings, paintings, and various forms of art-industry.—On the 1st of March was opened Mr Summers's fourth annual exhibition of the works of artists of the Colony of Victoria, reported to be the most successful of the series, and highly creditable to the artists. It contained upwards of 150 pictures, and about 20 works of sculpture.

W. M. ROSSETTI.

WORKS ON THE FINE ARTS

Recently published in the United Kingdom.

The Epochs of Painting, a Biographical and Critical Essay on Painting and Painters of all Times and many Places. By RALPH NICHOLSON WORNUM, Keeper and Secretary, National Gallery. With numerous illustrations. Chapman and Hall.

Handbook of Sculpture, Ancient and Modern. Adapted from the Essay contributed to the Encyclopædia Britannica. By RICHARD WESTMACOTT, R.A., F.R.S. Black.

Legends of the Madonna as represented in the Fine Arts. Forming the Third Series of "Sacred and Legendary Art." By MRS JAMESON. Illustrated by Etchings and Woodcuts. 3rd edition. Longman.

The History of our Lord and of His Precursor, John the Baptist, as represented in Christian Art. By MRS JAMESON and LADY EASTLAKE. Being the Fourth Series of "Sacred and Legendary Art." With Etchings and Woodcuts. Longman.

The Art-Workman's Position. A Lecture delivered at the Architectural Museum, South Kensington, March 16, 1864. By A. J. B. BERESFORD HOPE, M.A., D.C.L., President. Murray.

What are the Prospects for Good Architecture in London? A Lecture delivered at the Architectural Museum, South Kensington, April 12, 1864. By HIS EMINENCE CARDINAL WISEMAN.

Turner's "England and Wales," photographed by C. C. and M. E. BERTOLACCHI. In 6 parts. Parts I.—III. Bertolacchi.

The Studio: a Collection of Photographic Portraits of Living Artists taken in the style of the Old Masters. By AN AMATEUR. H. Hering.

The Shakespeare Gallery, consisting of 98 Photographs. A Reproduction by Photography of Boydell's Shakespeare Gallery. L. Booth.

The Seven Ages of Man. Described by William Shakespeare. Depicted by Robert Smirke. Photographed from the Original Engravings in Boydell's Shakespeare Gallery. By STEPHEN AYLING. L. Booth.

Torn Leaves from the Chronicles of the Ancient Nations of America. 83 Photographs from the Original Drawings by Don Tito Visino. By LEOPOLD F. MANLEY. Trübner.

On the Intervention of Art in Photography, with Photographic Illustrations from Negatives by the Author. Translated from the French of M. Blanquart Evrard, by ALFRED HARRAL. With Introduction by THOMAS SUTTON. Low.

The Horses of Antiquity, Middle Ages, and Renaissance, from the Earliest Monuments down to the Sixteenth Century. By PH. CHARLES BERJEAU. Dulan.

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Report on the Works of Pupils in the French Schools of Design, recently exhibited in the Palais de l'Industrie, Champs Elysées, Paris, with a Comparison of the French and English Systems of Art-Education, and Suggestions for the Improvement and Modification of the latter: as presented to the Secretary of the Science and Art Department by order of the Lords of the Committee of Council on Education. By WALTER SMITH. Simpkin.

WORKS ON THE FINE ARTS

Recently published in France.

L'Art dans ses diverses branches, ou l'architecture, la sculpture, la peinture, la fonte, la ferronnerie, etc., chez tous les peuples, et à tous les époques, jusqu'en 1789. Par JULES GAILHABAND. Livr. 34 à 36. Paris : L'Auteur.

Le Musée français (xiii—1805), des tableaux, statues, et bas-reliefs qui composent la collection nationale, avec explication des sujets. Reproduction photographique. 1^{re} livraison. Avec 2 pl. Par S. C. CROZE-MAGNAN. Paris : J. Laplanche et Ce.

Galerie du Palais Royal, gravée d'après les tableaux des différentes écoles qui la composent, par Couché on sous sa direction, par ALIAMET, DELAUNAY, LEMISE, MASSARD, etc. Nouvelle édition, publiée par HAINS, avec texte nouveau. Livraisons 57 à 68. Paris : J. Tardieu.

Collection Sauvageot, dessinée et gravée à l'eau forte par ÉDOUARD LIEVRE; accompagnée d'un texte historique et descriptif par A. SAUZAY. Livraisons 1^{re} à 4^e. Avec planches. Paris : Noblet et Baudry.

Décorations intérieures et meubles des époques Louis XIII. et Louis XIV., reproduits d'après les compositions des maîtres de ces époques. Par ADAMS. Livraisons 11 à 18. Paris : Morel et Ce.

Ornements, vases, attributs, décorations, d'après les anciens maîtres. Par PEQUEGNOT. T. vii. Paris : A. Morel et Ce.

Les Emaux de Petitot du Musée Impérial du Louvre. Portraits de personnages historiques et de femmes célèbres du siècle de Louis XIV. Livraisons 39 à 42. Paris : Blaisot.

Les Monuments de l'histoire de France, catalogue des productions de la sculpture, de la peinture, et de la gravure relatives à l'histoire de la

France et des Français. Par HENNIN. T. ix. (1559—1589). T. x. (1589—1610). Paris: Delion.

Fragments d'architecture et de sculpture, dessinés d'après nature et autographiés. Par G. BOURGEREL. Livraisons 17 à 25 (dernière). Paris: Morel et Ce.

La Renaissance Monumentale en France. Par ADOLPHE BERTY. 44^{ème} et 45^{ème} livraisons. Paris. Leipzig: T. O. Weigel.

Les trésors d'art de la Provence exposés à Marseille en 1861. Par MARIUS CHAUMELIN. Paris: Ve J. Renouard.

Trésors d'art de la Russie ancienne et moderne. Par THEOPHILE GAUTIER. Ouvrage publié sous le patronage de S. M. l'empereur Alexandre II. 200 planches héliographiques par Richebourg. Livraison 5. Paris: Gide.

Les Sanctuaires de Rome. Par M^{re} I. O. LUQUET et A. TILLOY. Avec 29 planches. Paris: Bourgeois de Soye.

Une découverte à Athènes.—Le Monument de Dexileos, un des cinq morts devant Corinthe. Par CARLES WESCHER. Paris: Didier et Ce.

Histoire des peintres de toutes les écoles, depuis la renaissance jusqu'à nos jours, avec illustrations. Par CH. BLANC. Livr. 373 à 402. Paris: Ve J. Renouard.

Artistes Orléanais, peintres, graveurs, sculpteurs, architectes. Liste, sous form alphabétique, de personnages nés, pour la plupart, dans l'Orléanais, suivies de documents inédits. Par HERLUISON. (Orléans.) Paris: Dumoulin.

Notices sur quelques artistes français, architectes, dessinateurs, graveurs du XVI^e au XVIII^e siècle, Philibert de Lorme, J. Androuet, du Cerceau, J. Barbet, etc. Par H. DESTAILLEUR. Rapilly.

Une famille de sculpteurs Lorrains. Par HENRI LEPAGE. (Nancy: Wiener.) Paris: Claudin.

Liste alphabétique de portraits dessinés, gravés, et lithographiés, de personnages nés en Lorraine, Pays messin, et de ceux qui appartiennent à l'histoire de ces deux provinces, avec une courte notice biographique sur chaque personnage, l'indication du formal des portraits et les noms des

artistes dont ils sont l'œuvre. 2^e édition, corrigée et considérablement augmentée, par SOLIMAN LIEUTARD. Rapilly.

Les Vernets. Joseph Vernet et la Peinture au XVIII^e siècle. Par LEON LAGRANGE. Paris : Didier et Ce.

Felicien David, coup d'œil sur sa vie et son œuvre. Par ALEXIS AZROEDO. Paris : Au bureau du Ménestrel.

Éloge de M. Horace Vernet ; prononcé dans la séance publique du 3 Octobre, 1863, de l'Institut. Par M. BEULE. Paris : Didier et Ce.

Michel-Ange et Vittoria Colonna. Etude suivie des poésies de Michel-Ange. Première traduction complète. Par LANNAU-ROLLAND. Nouvelle édition. Paris : Didier et Ce.

Bartolomeo Borghesi. Œuvres complètes, publiées par les ordres et aux frais de l'empereur Napoleon III., par MM. LEON RENIER, J. B. DE ROSSI, N. DESVERGERS, CAVEDONI, G. HENZEN, MINERVINI, RITSCHL, ROCCHI et ERNEST DESJARDINS, secrétaire. 1^{re} série. T. i. (Imprim. Impér.) Paris : Didier et Ce.

L'Art architectural en France, depuis François 1^{er} jusqu'à Louis XIV. Motifs de décoration intérieure et extérieure, dessinés d'après des modèles exécutés et inédits des principales époques de la Renaissance. Par E. RONYER. Livraisons 51 à 59. Paris : Noblet et Baudry.

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Essais de critique d'Art.—Salon de 1863. Musée Campana. Par C. DE SAULT. Paris : Michel Lévy frères.

Exposition des Beaux-Arts. Salon de 1863. Par LOUIS AUVRAY. Paris : A Lévy fils.

Le Salon de 1863. Par C. A. DAUBAN. Paris : Ve J. Renouard.

Le Jury et les Exposants. Salon des refusés. Par LOUIS ETIENNE. Paris : Dentu.

Le Jury et le Salon. Par VICTOR LUCIENNES. Paris : Dentu.

Question des Beaux-Arts. Lettres à S. M. l'Empereur. Par E. I. L. DE SKODA. Paris : Castel.

Repouse au rapport relatif à l'Ecole des Beaux-Arts. Par INGRES. Paris: Didier et Ce.

Organization du travail artistique en France. Par THEODORE LABOURIEU. Paris: Dentu.

Rapport sur les travaux de remaniement et d'accroissement depuis 1849, dans les musées impériaux, avec un catalogue des objets entrés dans les collections. Par LE COMTE DE NIEUWERKERKE. Paris: Didier et Ce.

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Lettres, chiffres et armes, tirés des principales bibliothèques de l'Europe. Par SILVESTRE ET PAILLET. Avec 60 planches. Paris: Morel et Ce.

Notice sur des monnaies et bijoux antiques. Par J CHARVET. Paris: Dumoulin.

L'Ingénieur hidalgo Don Quichotte de la Manche. Par MIGUEL DE CERVANTES SAAVEDRA. Traduction de LOUIS VIARDOT, avec les dessins de GUSTAVE DORÉ, gravés par PISAU. 2 vol. in-folio avec vign. et 120 planches hors texte. Paris: L. Hachette et Ce.

Cours de dessin industriel. 2^e partie. Etude géométrique des solides. Par G. BARDIN. Paris: E. Lacroix.

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A B C du dessin et de la perspective, orné de 8 pl. Par M^{lle} LINA JAUNEZ et THEODORE DELAMARRE. 3^e édition. Paris : Desloges.

Essai sur les principes de la peinture. Par JEAN RESTOUT. Publié avec des notes par A. R. R. de FORMIGNY DE LA LONDE. (Caen) Paris : Didron.

Nouveaux principes de dessin. Divisions de la tête et de la figure académique, suivies de quelques notions de perspective. Par A. ROUILLET. Paris : Susse frères.

Dictionnaire de l'Académie des Beaux-Arts, contenant les mots qui appartiennent à l'enseignement, à la pratique, à l'histoire des Beaux-Arts. T. II. livr. 1^{re}, ornée de 7 planches. Paris : Firmin Didot frères.

Almanach vulgarisateur des connaissances artistiques, 1864. Paris : Desloges.

Etudes sur l'histoire de l'Art. Par L. VITET. Paris : Michel Lévy frères.

Raphael et l'Antiquité. Par A. GRUYER. Paris : V^e J. Renouard.

L'Enseignement des Beaux-Arts. Par EMILE TRELAT. Paris : A. Morel et C^e.

Esquisse sur la Vie et les Ouvrages d'Hippolyte Flandrin. Par J. M. PONCET. Paris : Martin Beaupré frères.

Chefs-d'œuvre des grands maîtres reproduits en couleur d'après de nouveaux procédés. Par F. KELLERHOVEN. 1^{re} Serie. Livr. 1, 2, et 3. In folio, avec texte. Paris : Firmin Didot frères.

Architecture, décoration et ameublement de l'époque de Louis XVI, dessinés et gravés d'après des motifs choisis dans les palais impériaux, le mobilier de la couronne, les monuments publics, et les habitations privées. Par RODOLPHE PFENOR. Livr. 1 à 4. Paris : A. Morel et C^e.

Le Musée Napoléon III. ; architecture, sculpture, ornementation, terres cuites, et marbres de l'ex-collection Campana. Par A. DE LONG-PERRIER. Livr. 1 à 4. Paris : A. Morel et C^e.

Don Quichotte, traduit par Viardot, avec les Dessins de Gustave Doré. 2 vols. folio, illustrée de 120 grandes compositions, tirées à part, et 257 belles gravures dans le texte. Paris: Hachette et C^o.

La Stéréochromie, peinture monumentale. Par J. N. FUCHS. Traduit de l'allemand par Léon Dalemagne. Paris: E. Lacroix.

Cavernes du Périgord, objets gravés et sculptés des temps préhistoriques dans l'Europe occidentale. Par ED. LARTET et H. CHRISTY. Paris: Didier et C^o.

Etudes bibliographiques sur la famille des Didots, imprimeurs—libraires, graveurs, etc. 1713—1864. Par EDM. WERDET. Paris: Aubry.

La Vierge, type de l'art chrétien. Histoire.—Monuments.—Légendes. Par EDOUARD LAFORGE. Lyon.



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Recently published in Germany.

Winckelmann's Lehre vom Schönen und von der Kunst. Ein Vortrag. Von DR A. H. BAUR. Greifswald: Koch.

Die Lehre vom Schönen bei Plotin, im Zusammenhange seines Systems dargestellt. Gött. Vandenhoeck und R.'s Verlag.

Vorschule der Aesthetik. Von LUDWIG ECKARDT. 20 Vorträge. Mit 150 (eingedr.) Holzschn. und vielen Musikbeispielen. In 10 Lieferungen. 1. und 2. Lieferung. Karlsruhe: Bielefeld.

Die Kunst und die Künstler des 16., 17. und 18. Jahrhunderts. Biographien und Charakteristiken. Von A. Wolfgang Becker. Mit (eingedr.) Holzschnitten. 14—20. Lieferung. Leipzig: Seemann.

Die Kunstgenossen der Klosterzelle. Das Wirken des Klerus in den Gebieten der Malerei, Skulptur und Baukunst. Von SEBAST. BRUNNER. 2 Thle. Wien: Braumüller.

Le Dôme de Spire et ses fresques. Speyer: Bregenzer in Comm.

Serbiens byzantinische Monumente. Von F. KANITZ. Wien, 1862. Leipzig: Denicke.

Geschichte der Kunst, insbesondere der Malerei, in den drei grossen Cultur-Epochen der Menschheit: bei den Alten, im Mittelalter, in der Neuzeit. Von CH. DELEUTRE. Frei bearbeitet und mit Zusätzen verm. von DR G. FESTER. 2. (Titel-) Aufl. Leipzig (1862): Abel.

Grundriss der Kunstgeschichte. Von DR WILHELM LUBKE. 2. durchgeseh. Auflage. Mit 368 (eingedr.) Holzschn.-Illustrationen. Stuttgart: Ebner und Seubert.

Kunst und Leben der Vorzeit vom Beginn des Mittelalters bis zu

Anfang des 19. Jahrhunderts. Von DR A. VON EYE und DR JAC. FALKE. 2. Ausg. 3. Bd. 3. Hft. Nürnberg: Bauer und Raspe.

Der Kunstfreund und Kunstkenner. Von G. L. FELDMANN. 2. (Titel-) Aufl. Leipzig (1844): Haendel.

Denkmäler der Kunst, zugleich Bilder-Atlas zu Lübke, Grundriss der Kunstgeschichte. Volksausgabe. In 6 Lieferungen. 1. Lfg. Stuttgart: Ebner und Seubert.

Denkmale deutscher Baukunst, Bildnerei und Malerei, von Einführung des Christenthums bis auf die neueste Zeit. Von PROF. ERNST FÖRSTER. 196—206. Lieferung. Leipzig: T. O. Weigel.

Der Maler Johann Michael Voltz von Nördlingen [1784—1858] und seine Beziehung zur Zeit- und Kunstgeschichte in der ersten Hälfte des 19. Jahrhunderts. Von PROF. DR KARL HAGEN. Stuttgart: Ebner und Seubert.

Nicolaus Poussin. Verzeichniss der nach seinen Gemälden gefertigten gleichzeitigen und späteren Kupferstiche, etc. Leipzig: R. Weigel.

Das Werk von Johann Adam Klein, Maler und Kupferätzer zu München. Von C. JAHN. Mit dem Bildniss des Künstlers in Stahlst. München: v. Montmorillon.

Des Strassburger Malers und Formschneiders Joh. Wechtlingen Pilgrim-Holzschnitte in Clairobscur. In Holz nachgeschnitten von HEINRICH LOEDEL. Leipzig: R. Weigel.

Statistik der deutschen Kunst des Mittelalters und des 16. Jahrhunderts. Mit specieller Angabe der Literatur. Von DR WILHELM LOTZ. 10. Lieferung. Cassel: Fischer.

Geschichte der bildenden Künste im Königreiche Bayern, von den Anfängen bis zur Gegenwart. Von DR J. SIGHART. Mit vielen Illustrationen (in eingedr. Holzschn.) 2. Abtheilung. München: Literar.-Artist. Anstalt.

Geschichte der Plastik von den ältesten Zeiten bis auf die Gegenwart. Von PROF. DR WILHELM LUBKE. Mit 231 (eingedr.) Holzschnitt-Illustrationen. 2. Hälfte. Leipzig: Seemann.

Das plastische Kunstwerk von seiner Entstehung bis zur Vollendung. Studien in der Werkstatt des Bildhauers, Formers, Erzgies-

sers, &c. Mit Abbildungen. Von ED. UHLENBUTH. Zweite Auflage. Berlin: C. Heymann.

Geschichte der griechischen Plastik für Künstler und Kunstfreunde. Von J. OVERBECK. Mit Illustrationen von H. STRELLER, geschnitten von J. G. FLEGEL. Zweite Ausgabe. 2—10. Lieferung. Leipzig: J. C. Hinrich.

Bericht über die Untersuchungen auf der Akropolis von Athen im Frühjahr 1862. Von CARL BOETTICKER. Mit 12 Tafeln. Berlin: Ernst und Korn.

Deutscher Bildersaal. Verzeichniss der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen. Von G. PARTHEY. 8—15. Lieferung. Berlin: Nicolai's Verlag.

Handbuch der kirchlichen Kunst-Archæologie des deutschen Mittelalters. 4. umgearb. Auflage. 1. Lieferung. Leipzig: T. O. Weigel.

Sammlung der schönsten Miniaturen des Mittelalters, aus dem 14. und 15. Jahrhundert. 1—3. Hft. Wien: Reiss.

Sammlung alt-, ober- und niederdeutscher Gemälde. Eine Auswahl photograph. Nachbildungen aus der ehemal. Boisserec'schen Gallerie, jetzt in der königlichen Pinakothek zu München. 4—6. Lieferung. München: Liter.-Artist. Anstalt.

Die Dresdener Galerie. Stahlstich-Sammlung nach den vorzüglichsten Gemälden. Mit Text von ADOLPH GÖRLING. Neue Ausgabe. 37—45. Hft. Leipzig: Payne.

Die vorzüglichsten Bilder der Dresdner Gemälde-Gallerie. Orig.-Radirungen von PROFESSOR H. BURKNER. In 13 Heften. 1. Hft. Dresden: Kuntze.

Die Galerie des Palais Royal in Paris. Neue Ausgabe mit neuem Text von H. HEIMS. 38—50. Lieferung. Stuttgart: Ebner's Kunsthandlung.

Fresco-Gemälde in der Alt-Lerchenfelder Kirche. Von CARL BLAAS. Photogr. von Gustav Jägermayer. 2—5. Lieferung. Wien: Jägermayer und Co.

Fresco-Gemälde im Waffn-Museum des k. k. Arsensals zu Wien. Von CARL BLAAS. Photogr. von Gustav Jägermayer. 1. Lieferung. Wien: Jägermayer und Co.

Die Wandgemälde des Landgrafensaales auf der Wartburg, in Holzschnitten ausgeführt von AUG. GABER. Text von B. VON ARNSWALD. Neue Ausgabe. Von MORITZ VON SCHWIND. München: Bruckmann.

Recueil des monuments égyptiens dessinés sur les lieux, et publié sous les auspices de S. A. le vice-roi d'Égypte. Par DR H. BRUGSCH. 2^e partie. Avec 57 gravures. Leipzig: Hinrichs.

Goethe-Galerie. Charaktere aus Goethe's Werken. Gezeichnet von Frdr. Pecht und Arthur von Ramberg. 50 Blätter in Stahlstich mit erläut. Texte von FRDR. PECHT. 7—10. Lieferung. Leipzig: Brockhaus.

Goethe-Galerie. Von Wilhelm von Kaulbach. 1. Abtheilung. Goethe's Frauengestalten. Mit erläut. Texte von ADOLF STAHR. 5. Lieferung. München: Bruckmann.

Goethe-Galerie. Von Wilhelm von Kaulbach. Goethe's Frauengestalten. Photographirt von J. Albert. 16 Blätt. München: Bruckmann.

Galerie Harrach. Auswahl von Orig.-Gemälden aus der gräflich Harrach'schen Gallerie in Wien. Photographirt von Gustav Jägermayer. 1. Lieferung. Wien: Jägermayer und Co.

Albrecht-Galerie. Auswahl der vorzüglichsten Handzeichnungen aus der Privat-Sammlung Sr. k. k. Hoheit des Durchlauchtigsten Erzherzog Albrecht. Photographirt von Gustav Jägermayer. 7—16. Lieferung. Wien: Jägermayer und Co.

Die Hauptmomente von Goethe's Faust, Dante's Divina Commedia, und Virgil's Aeneis. Von C. VOGEL VON VOGELSTEIN. München, 1861: Fleischmann.

Sammlung der seltensten Radirungen und Kupferstiche von Meistern aller Schulen. Photolithographisch copirt von den GEBR. BURCHARD. 1. Lieferung. Berlin: Burchard.

Universal Portrait-Galerie berühmter Männer und Frauen des 19. Jahrhunderts. 2. Bd. 1—4. Lieferung. Leipzig: Baumgärtner.

Die Bilder-Welt. In systematisch-geordneten Illustrationen. 1. Abtheilung. Portrait-Galerie. 5. und 6. Lieferung. Leipzig: Weber.

Payne's Universum und Buch der Kunst. Neue Folge. 6. Bd. 15—19. Hft. Leipzig: Payne.

Le Peintre-graveur. Von J. D. PASSAVANT. Tome IV. Leipzig: R. Weigel.

Ausführliche Anleitung zur Restauration vergilbter, fleckiger und beschädigter Kupferstiche u. s. w. Von J. FR. SCHALL. Leipzig: R. Weigel.

Geschichte der Königlichen Porcellanmanufactur zu Berlin, nebst einer einleit. Uebersicht der geschichtlichen Entwicklung der ceram. Kunst. Von G. KOLBE. Berlin: Decker.

Die Wachs-Oelmalerei in Verbindung mit der Enkaustik. Von B. C. SCHWARZ. Neue Ausgabe. Quedlinburg (1854): Ernst.

Disdéri. Die Photographie als bildende Kunst. Nach d. Franz. bearbeitet von DR A. H. WEISKE. Mit in den Text gedr. Abbildungen. 1. Lieferung. Berlin: Th. Grieben.

Hauptformen architektonischer Ornamente aus der classischen Zeit der alten Griechen. Von CARL MÖLLINGER. Abtheilung. 1. A. Griechische Elementarformen. 2. Hft. Holzmünden: Müller in Comm.

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Archiv für die zeichnenden Künste mit besonderer Beziehung auf Kupferstecher- und Holzschnidekunst und ihre Geschichte. Von DR ROB. NAUMANN, unter Mitwirkung von RUD. WEIGEL. 9. Jahrg. 1863. 2—4. Hft. Leipzig: Weigel.

Grundzüge der Perspective mit besonderer Rücksicht auf den practischen Gebrauch für Architekten, Architecturmaler, Techniker, etc. Von JOHANN SCHOEN. Mit 99 Figuren auf 9 (lith.) Tafeln. Wien: Förster und Bartelmus.

Die Perspective. Zeichenblätter zur practischen Anwendung nebst kurzen Lehrsätzen zum Verständniss derselben. 4. Hft. Langensalza: Gressler.

Neuer Schauplatz der Künste und Handwerke. 52. Bd. Hand-

buch der Bilderkunst in ihrem ganzen Umfange. Von DR CARL STEGMANN. Mit 1 Atlas enth. (lith.) Quarttaf. Weimar: Voigt.

Oesterreichischer Catalog. Verzeichniss aller Kunstsachen. Zusammengestellt von Jos. BERMAN. Wien: Verlag des Oesterreichischen Buchhandlung-Verein.

Meister-Schule. Copien nach Handzeichnungen aus der Sammlung Sr. K. Hoh. des Erzherzogs Albrecht. 12 Steintafeln in Ton- oder Buntdruck. Wien: Reiffenstein und Rösch.

F. Paterno's systematische Zeichnen-Schulen. Landschaften von J. Höger. 1—23. Hft. Landschaften von G. Seelos. 1. und 2. Hft. Thiere von A. Strassgeschwandtner. 1—6. Hft. Blumen von L. Taubinger. 1—15. Hft. Figuren von L. Taubinger. 1—18. Hft. Wien: Paterno.

Praktisches Handbüchlein der Steindruckerei. Von C. BEYER. Mit 7 (lith.) Taf. Abbildungen. München: Grubert.

Zinkguss-Ornamente nach Zeichnungen von Schinkel, Stüler, Strack, Persius, etc., so wie Statuen und Sculpturen nach antiken und modernen Modellen ausgeführt und gegossen in der Zinkgiesserei für Architektur. Von MOR. GEISS. Zweite Ausgabe. 4—21. Lieferung. Berlin: Ernst und Korn.

Ornamentik in ihrer Anwendung auf verschiedene Gegenstände der Baugewerke. Von PROF. F. EISENLOHR. Fortgesetzt von PROF. H. LANG. 23. Hft. Carlsruhe: Veith.

Kunst-Industrie. Musterzeichnungen für die Gewerbe. Hrsg. von dem Verein zur Ausbildung der Gewerke in München. Zweite Ausgabe. 1—6. Hft. Carlsruhe: Veith.

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A Cyclopædia of Drawing, designed as a Text-book for the Mechanic, Architect, Engineer, and Surveyor. Comprising Geometrical Projection, Mechanical, Architectural, and Topographical Drawing, Perspective, and Isometry. Edited by W. E. WORTHEN. With Illustrations. New York.

Recently published in Belgium.

Mémoires sur les peintures que Polygnote avait exécutées dans la Lesché de Delphes. Par CHARLES LENORMANT. Bruxelles: Klincksieck.

CORRESPONDENCE.

PUBLIC RECORDS RELATING TO THE ARTS.

THE extracts from the public records relating to building and the decorative arts in England in the thirteenth century are very full and curious. Those for the reign of Henry III. have been given in Sir Charles L. Eastlake's "Materials for a History of Oil Painting," in the "History of Domestic Architecture," &c. By far the greater portion of those extracts are taken from the "Liberate" rolls of the Chancery, and it will illustrate a change perhaps both in the channel for ordering the work to be done, as in that of superintending it, when the few following notes are given as the *whole* of the entries of a similar nature upon the same class of documents during the reign of his successor, Edward I. That reign was by no means a peaceful one, but it was prosperous and the arts were flourishing. Many works were in progress at the Royal residences scattered over the country, specially those occupied by the Queen, and the artistic examples of the previous reign could not have been lost sight of or ignored. Certain it is, however, that the "Liberate" rolls are almost silent upon the subjects respecting which they had previously given so many particulars, although improved modes of construction and many luxuries had been introduced.

In the last example given here, it will be seen that reference is made to the instructions *verbally* given by the King, for the progress of the works.

10 Edward I. (A.D. 1282-3). Rex Baronibus suis de Scaccario salutem. Allocate Galfrido de Picheford Constabulario Castri nostri de Windesores—duos solidos quos posuit in dealbacione armorii Castri nostri eodem anno—et quadraginta et unam libras quindecim denarios et unum obolum quos super posuit in stipendiis diversorum operariorum

operantium per dietas opus terreum baiæ et stagni predictorum, et in diversis cariagiis maeremii et terræ, et in emptione piscium ad vivarium nostrum ibidem instaurandum, et in emendacione depicturæ domorum nostrorum in parco prædicto contra adventum nostrum ibidem.

Rex eisdem, &c. Allocate Radulpho de Sandwyco senescallo nostro in compoto suo ad scaccarium prædictum triginta et septem libras duodecim solidos decem denarios et obolum quos per preceptum nostrum posuit in reparacione cujusdam cameræ nostræ in magna turri castri nostri de Devises, et in turrellis ejusdem castri reparandis et emendandis, et in magna aula ejusdem castri depingenda, et in muris circa idem castrum ac domibus diversis ejusdem castri reparandis et emendandis, a festo Sancti Michaelis anno regni nostri nono incipiente usque ad idem festum proximo sequens, per visum et testimonium Henrici de Devises et Johannis le Teintur Visorum operacionum nostrarum castri ejusdem.

13 Edward I. (1285-6.) Rex, &c. Allocate Thomæ de Normanvill, Escæetori nostro ultra Trentam in exitibus ballivæ suæ (£104 8s. 5d. for building a stable for 200 horses at the Manor of Clipston, Nottingham) et decem libras quas posuit in duabus capellis in eodem manerio celandis, et in eisdem capellis depingendis, et duabus cameris nostris ibidem dealbandis secundum quod ei injunximus ore tenus anno eodem.

J. BURTT.







LANDSCAPE



THE FINE ARTS

QUARTERLY REVIEW.

JANUARY, 1865.

THE NEWLY ACQUIRED MARBLES

AT

THE BRITISH MUSEUM.

THE purchase recently made by the British Museum has excited an unusual amount of interest. The value of this acquisition, and the artistic merit of the statues brought here from the Farnese Palace in Rome, have been canvassed and questioned, both in print and in conversation. But it appears to us that no conclusion, likely to furnish the visitor to the Hall of Antiquities at the Museum with a definite notion of the real importance attached to these marbles, has yet been arrived at.

That there should be a great diversity of opinion as to the merit of works so various in character, so incomplete in many parts, and having suffered such serious deterioration in the "restorer's" hands, may be easily understood. Even the most experienced in such matters, who have trusted to a superficial glance, have been misled in writing about what to accept as antique and what to reject in these marbles.

In the detailed account, which we propose giving of the statues from the Farnese collection, we shall endeavour to supply to the student a clue to the lessons which these relics of various schools and phases of art may afford; while to the amateur we shall offer the reasons which induce us to regard this purchase, at the moderate price paid for the statues, as highly advantageous, and creditable to the zeal and ability of Mr Newton, the administrator of this department of the national collections.

As in most things, there are two sides to the question, on what system a museum ought to be formed. Many contend that no inferior work should be admitted; others believe that it is desirable to open the door wider, so as to include whatever contributes to the history of art, as written in its monuments, and (while keeping primarily in view the instruction of the student and the elevation of the public taste) to leave as few chasms as possible in the instructive series.

Hitherto the latter system has prevailed at the British Museum, and on the whole it seems to us the most judicious; for there are two difficulties that would present themselves on the very threshold, were we to limit the purchases exclusively to works of the highest order of merit. One cannot hesitate to determine what is preëminently a *chef-d'œuvre*—but who is to say where the boundaries and the limits for our selection are to be fixed? Again, in the present day, can we hope to obtain possession of *chefs-d'œuvre* in sufficient number to keep pace with the formation of museums? We believe, therefore, that it is a mistake to depreciate these precious though imperfect remains, and because we do not recognize among them a Theseus, or Venus of Milo, to pass by, casting a disdainful glance at their actual condition, and proclaim them of small importance and insignificant value.

Hitherto the British Museum, probably the richest in Europe in bas-reliefs of the finest epoch, possessed few remarkable statues, and the Trustees have wisely availed themselves of a desirable opportunity to augment the number, and add to the completeness of their collections.

The country has thus become possessed of authentic works of well-known reputation ; and, as we hope to show, having considerable interest both for the artist and archæologist.

But far be it from us even to seem to disparage the opposite theory. Whenever Providence sends us a *chef-d'œuvre*, and the Museum has the chance of acquiring it, we earnestly recommend its purchase whatever may be the cost. But the interests of the public in this matter may be safely entrusted to the administration, which has conducted the present negotiation, and brought it to a successful issue.

It is much to be regretted that a point of considerable interest in the history of art has been so far neglected as to leave us almost in total ignorance of everything relating to the discovery of the antique statues, brought to light in the 15th, 16th, and 17th centuries, at the time when the excavations were made in Rome and its environs. Some vague traditions exist as to where the *chefs-d'œuvre* of ancient sculpture, now dispersed in the Museums of Europe, were originally disinterred. But the greater part of these traditions are erroneous or contradictory ; and of by far the larger proportion of these precious remains, there exists no trace of where they had been buried and when they were found.

Concerning the Farnese statues now in the Museum, all we know is, that they were counted among the riches of the illustrious family of that name ; that they became the property of the Neapolitan branch of the Bourbons, and that, yielding to the vicissitudes of adverse fortune, the last king of that house has parted with them, as with other remnants of a lost empire.

For two centuries they were in the Farnese Palace, that vast abode adorned by the hands of Michael Angelo and Annibale Caracci. When the celebrated Flora, the Hercules, and the group known as the Farnese Bull, were conveyed to Naples, these marbles remained in Rome. Probably among the family documents of the period, these facts, and other unknown particulars, are chronicled ; but, except from such a source (at present inaccessible), all we gather are unauthenticated

rumours, assigning the origin of most of the Farnese statues to excavations made in the Baths of Caracalla. Possibly, when the Neapolitan archives can be investigated and reduced to that perfect system so successfully carried out in Florence by the Cavaliere Francesco Bonaini, we may be further enlightened on this subject.

It is generally understood that in negotiations of this description very little liberty of selection is allowed; the bargain is offered for acceptance or refusal. The purchaser, having estimated what the principal pieces may be worth, is satisfied (if the amount asked corresponds approximately to his valuation) to accept the remainder, however worthless, as being thrown into the bargain.

This probably was the case in the present instance; and the £4000 appear to have been well expended, especially when we consider the ever-increasing value, and the sums now paid for ancient works of art, and for all kinds of antiquities.

The statues offered for sale as one lot included eleven marbles. Two have been left behind in Rome, as possessing no interest; the other nine, beginning with the least important, are:

1. A bust of Marcus Aurelius.
2. A male torso—a fragment of a good period of art.
3. A group, supposed to represent Mercury and Herse—much injured.
4. An Equestrian statue, said to be Caligula.
5. A Faun carrying in a "*nebris*" a child, and fruit.
6. A statue of Apollo.
7. A Mercury.
8. An Athlete, or Greek hero.
9. The Diadumenos, statue of a young athlete binding his brow with a "*lemniscus*" (fillet).

It would be useless to pause over the first three; they are works which will never occupy a conspicuous place in the Museum. The bust is a very ordinary replica. The torso is completely mutilated; and the group, the composition of which presents a certain interest which led to its being engraved in the

"Recueil des Statues Antiques" by the Count de Clarac, was never remarkable for its workmanship. Whatever merit it had has been cancelled by the abominable restoration of the most important parts. In the Mercury, the head is modern; also one half of the chest and the upper half of the right arm, as well as the whole of the left one. Of the young girl, be she Iphthime or Herse, one half of the head and bosom is restored; and the whole is in such a pitiable condition that, notwithstanding its Greek origin, it seems hardly advisable to admit this group to a place in the Gallery of Antiquities.

We will therefore begin our examination with the Equestrian figure known as Caligula.

The Equestrian Statue.

This statue, a little under life size, and apparently carved in Luni marble, appears to us to belong to the time of the Antonines. While refusing it a higher place in the history of art, it will nevertheless be observed that it has many excellent parts, which indicate that it is the work of one of the good artists of the second century. To attempt, as the restorer has done, to make it a Caligula, would be to do injustice both to the Augustan period and to the statue itself. By assigning to it its real date, we can form a juster appreciation of its qualities, and its possession becomes all the more important to the British Museum; especially when we consider the very small number of equestrian statues, that have come down to us from antiquity. Let us consider the condition in which it has been transmitted to us.

It is often a very difficult question to determine what are in reality the portions restored in an antique figure, not so much because of the perfection with which the restoration is executed, as on account of the plan employed by the restorer to facilitate his work. He has often found it easier to go over the antique portions with a tool, in order to assimilate them to the surface of the restoration, than to carry the perfection of the restored pieces far enough to approach the antique. By this process the ancient and modern surfaces have been made to harmonize, though at a sacrifice much to be deplored. Even at the present

day this sacrilegious system prevails, and the destruction of pictures by the operation of cleaning is not greater than that of sculptures in the hands of their barbarous restorers.

After minute and repeated examination of the statue in question, we are not of opinion that the injuries and fractures it has suffered are to be attributed to its having been battered with a hammer, as has been said.* The restorer, it was supposed, thought these marks of violence justified his conjectures and authorized his placing on the shoulders a head of Caligula. But the fractures can quite as easily be accounted for by the statue having been thrown down from its pedestal by some cause unknown.

The left leg of the rider, which is antique, and in excellent preservation, with the exception of where it has been broken off below the knee, appears to support this latter theory.

The parts restored are, in the rider,—

The head, treated in a clever and spirited style, from portraits of Caligula. The restoration is happy though executed in a negligent manner. It is probably from the hand of a sculptor, as the professional restorer is seldom so successful in adapting himself to the character of that which he endeavours to complete. *Both arms ; the right leg below the knee ; and the drapery of the left arm.*

In the horse, the right leg is antique ; it may, however, have undergone some changes in the joining together of the fractured parts. *The whole of the left leg is modern.*

The right hind leg seems to be partly modern, partly made up of antique fragments, but it has all been worked over with the tool, so as to render it difficult to distinguish one part from the other.

The horse's head is in good preservation, having only the under lip, the left ear, and the rim of the right ear restored. The tail is modern, as well as the plinth of the statue.

Passing from these technical details to the artistic qualities of the work, the first thing that suggests itself is, that the man

* Annali del Instituto di Corrispondenza archeologica.

is treated with far more ability and knowledge than the horse. The undraped figure, over the back of which hangs the *Paludamentum*, is extremely elegant, simple, and true, whereas the horse is a conventional animal of common-place mechanical execution. There is a striking want of proportion between the fore and hind quarters, the latter being much too small; while the head, which the sculptor has endeavoured to render with an animated, lively expression, more resembles decorative than imitative art. It is hardly fair to criticise the gait of the horse, for very probably the movements have been changed by the restorations, but the exaggerated vivacity of the head leads one to infer that the sculptor had never made much progress in the study of the animal. Yet, on the other hand, the excellent points in the human figure, the accuracy of the movement, the seat of the rider, the knowledge shown in the articulations, indicate a high order of talent.

The execution of the drapery is especially dexterous, and, taking into account what the statue must have lost by the clumsy restoration of the arms, we may consider that we have here a fair specimen of Roman sculpture of the 2nd century; and that the defects in the horse, arise rather from the inexperience of the sculptor in that special branch of his art, than from any want of ability.

Whom does this figure represent? This question, owing to the loss of the original head, can never be answered. Doubtless it was the portrait of some important personage, but there is nothing positively to indicate that it was an Imperial statue. The small proportions denote that it was intended for the decoration of a private edifice rather than for a public square.

The Faun.

As we have commenced with the Roman sculpture, we will take next in order the group of a Faun, who is represented carrying in a *nebris* a young child and fruit. It is an original work, though of secondary importance and belonging to the decline of art. The sculptor has evidently thought that ele-

gance was to be obtained by elongating the limbs; but this has been overdone, and the result is poverty and attenuation of form. The body of the Faun, which is the best part of the group, has been carefully studied; the accessories appear to have been executed by a much inferior hand. The superabundance of details spoil the effect of the principal figure. The child is extremely bad; while the panther is indicated so carelessly, that one has some difficulty in recognizing the goat's head on which her paw rests.

The subject, the arrangement of the group, and the way in which it is treated, lead to the conclusion, that this is one of the class of decorative works which were multiplied to supply the luxurious taste of the period, and which, being made to suit a particular place, lose much of their merit when judged from a different point of view. The demand for this description of work evidently required a division of labour, in order to produce with greater rapidity. Hence it probably arises that the least important parts were left to the least skilled hands. This *manufacturing* of sculpture, to which belongs nine-tenths of modern art, is no recent invention. Rome in her decline suffered from this evil as we do now. The group in question has been little injured; the right arm holding the *pedum* is the only part that is quite modern. Certain portions of the accessories, as well as the right foot and the *nebris*, are restored, and some parts have been scraped in making the restorations; but they in no way interfere with the general effect.

To sum up, the principal quality of this group is the gay and lithesome figure of the Faun, with its animated and happy expression of the head. Its secondary merit consists in its good state of preservation; and besides these it has another recommendation, especially valuable to the eyes of an archæologist, in that, so far as I am aware, no repetition of this group is known to exist.

The Apollo.

When carefully examined this statue offers a remarkable problem. There is great difficulty in making out what it was

originally. At the first glance one fancies it easy to recognize one of those replicas of Apollo in repose, of the Lycian Apollo, or of Apollo Cytharedes. The more so, as the difficulty of finding it a proper name is increased by the loss of the attributes, and a casual observer might pass it by as unworthy of further attention. But on closer and more minute examination the student will very soon discover great beauties, half hidden though they be by the most deplorable restorations. He will be struck by the life, the movement, the style, so remarkable in the antique portions; he will perceive that the original action of the figure has been misunderstood, and valuable indications have been intentionally removed so as to render the work of the restorer easier. It is another lamentable instance of the small respect with which the most precious remains of ancient art are treated when confided to inexperienced hands, unequal to the arduous task of restoring the lost portions of a figure of grand style—a work made doubly difficult by the necessity of reproducing the action and movement of the original design as well as the actual forms. In this figure the antique portion is of unusual beauty; it well deserves close observation, and well repays it. What this statue must have been is shown not only in the modelling of the torso and the antique leg, but also in the workmanship of the *chlamys* so tastefully thrown over the column on the right-hand side. This accessory is treated with the greatest skill; the style of execution indicates a good period of art; and knowing as we do that the ancients have left no examples of an accessory treated with more care than the principal figure, what remains here of the earlier work may serve as a criterion by which to judge and appreciate that part of it which we no longer possess.

Whatever this statue may be, whether the exact copy of an original much superior to it, or whether, like many others, merely sculptured under the free inspiration of the original, this being lost, we are happy in possessing the little that remains of so noble a work. We have spoken of the value of the antique portions and the defective restorations; we now proceed to the reasons which authorize us in condemning these

restorations as having been executed without discernment. They consist of the head, the two arms, the thigh and left leg, the right foot, the support on which the left arm rests, with its accessories; and finally, the plinth.

We do not hesitate in expressing our conviction that this statue has not been restored according to the original design, for it is impossible to suppose that a Greek artist could have placed his statue between two supports, when one of them is entirely useless either to its action or its solidity. Had the support of the left arm existed in the antique, then the support on the right side which bears the *chlamys* became unnecessary. But this is an inherent part of the antique leg; consequently the movement of the left arm and its support must be the unlucky idea of a restorer, who did not know how to reëstablish the equilibrium of the figure without the help of this ill-imagined adjunct.

Two other remarks are here necessary. First, the left arm is adjusted at the shoulder in a most incorrect and blundering way: secondly (and this is a further proof that the statue is no longer in the movement that the Greek artist had given it), it is easy to recognize on the oblique muscle, a little above the left hip, a space that has been recently scraped, showing that the restorer took away from that spot some antique fragment, some part of the earlier work, to avoid being called upon to account for its existence there. If this statue represented Apollo holding his Lyre, surely the instrument must have been made to lean against this place. In that case the figure would have been more upright, and could not have required the second support, which gives us at present the idea of a lame person with two crutches. Should it be objected that it is difficult to imagine how the statue could have done without it, we would refer to the attitude of the new Mercury, and of so many other known statues, where the action of the legs and the movement of the hips are the same, and in which we find one support only—also near the right leg. We could quote, were it necessary, the example of many statues presenting the defects we refer to, and attributable to the same cause—bad restorations.

Moreover, at the insertion of the antique support into the modern plinth we have detected what appears to us evidence that the figure deviates from its original perpendicular. We make this remark without affirming it, for such details can only be positively proved after a much minuter inspection than it is possible for a stranger to the Museum to enter upon; but thinking that any observation, however slight, that may lead to finding out the truth, ought not to be withheld, we make it here.

What Lucian says of the Lycian Apollo, whom he describes as having one arm resting on his head, in the same movement, may have suggested to the restorer the idea of giving to this statue its present appearance. The Lycian Apollo of the Louvre is in the same attitude. It leans against the trunk of a laurel tree, round which is entwined the serpent Python; but the figure has no support on its right side.

To sum up, our conviction is, that the Apollo Farnese had formerly no accessories, except the lyre in its left hand, resting on its left hip, and the *chlamys* hanging over the antique support on its right.

From the moment that in principle one admits the restoration of a fine antique fragment (we reserve our opinion on the mooted question of restoration for the present), it should at least be executed with care, reflection, and the respect due to art. So arduous and delicate an undertaking should not be confided to mercenary hands. It is not a good artist alone who would suffice, any more than a learned archæologist, taken separately; the science of art and the science of antiquity should combine and unite their forces to settle such important questions. Our earnest wish and hope is, that such a combination may be formed to discuss this difficult point, the new Apollo at all events offers a most interesting field of study for those whom it concerns in the department of antiquities.

Mercury.

This figure is one of the most important of the new acquisitions. An antique statue of noble character, in a state of preservation seldom met with, presenting a sufficient number of attri-

butes for its name to be unmistakeable, with the head still intact, and very few portions restored, is certainly a work most desirable for a great Museum to possess.

Although the Mercury bears to several others of the same name a sufficient resemblance to have led to the impression that they were all replicas of a common type, yet we believe that these statues differ from one another, enough, for each to preserve its own special interest. It is hardly possible to trust to memory for the details and accessories of each, seen at different periods and long intervals of time. Consequently, these comparisons must be made by means of engravings, and unfortunately, it is almost as difficult to rely on the accuracy of engraved works. For example, the Farnese Mercury has been published in the "Museo Pio Clementino" of Visconti, and repeated in the "Musée des Statues Antiques" of the Count de Clarac. Both these engravings are incorrect, and the support, a most necessary and *antique* portion of the work, is wanting.

The Greek Hero.

This statue, of heroic proportions, is in Parian marble. With the hands, which are lost, have disappeared the attributes which might serve to identify it. The style is severe, even rugged, and the limbs, though youthful, are athletic. The marble is treated in a broad and effective manner.

The head, if intended for a portrait, has been greatly idealized. It belongs to those bold, grand Greek types, with little individuality. Considering, however, that the nose is wanting, it is hardly possible to judge of the physiognomy. The drapery is treated rudely, but with ability, and the antique parts of this figure are so vigorous and original in execution, that the eye of the connoisseur is at once arrested by it. Without dwelling on the probabilities as to whom it may have been intended to represent, we may safely presume, that this figure is either a Greek hero or some real personage idealized.

The fore part of both arms, the legs, and one half of the drapery, are wanting, the nose has been broken off, and the ears have been spoiled by subsequent work; the figure loses a great

deal from not being upright, it is too much thrown back, the restorer having failed to recover its original balance. But he was, nevertheless, a man of considerable ability, and the work of restoration is of no recent date, for it is easy to recognize in the drawing of the legs and feet the last traditions of Michael Angelo's School.

What we have said with reference to the restoration of the Apollo applies equally here, so we need not recapitulate. The special style of this statue seems to us worthy, however, of the attention of archæologists. It has the characteristics, not only of an interesting period of art, but also, the stamp of a peculiar school. On this account it is a valuable addition to the collection of antiquities.

The Diadumenos.

This figure is rather below life size. It is in Pentelic marble, and free from restorations. The nose and left arm alone are missing; the nose had been replaced, but to make the operation more easy, any vestige that indicated the shape of the original nose was barbarously effaced. Even the restoration has now disappeared. The left arm had likewise been restored, but by some accident, probably of recent date, the shoulder was broken, and this bad restoration became detached.

Amongst numerous other proofs of the superficial way in which the most learned writers deal with the actual state of antique statues, we find that Carlo Féa, in his annotations to Winckelmann, speaks of both the arms in this statue being ancient, and adds, that, what is very unusual, the two hands are preserved, "*con qui si cinge*;" and this, without further investigation, has been repeated by more modern writers.

Although many times engraved, this interesting work has received but little attention. This would be more surprising did we not remember how little Greek art, so precious in our eyes, the art of the glorious period of Alexander and Pericles, was known in the last century, even by a man so learned and so alive to the beauties of the antique as the illustrious Winckelmann.

We find this statue engraved in 1585 in Cavallieri's col-

lection. It was at that period in the Duchess of Parma's palace. We meet with it in Rossi's publication in 1619, and in that of I. T. Rossi in 1645,—but they tell us nothing of where it was found.

The most interesting point, connected with this figure, is to ascertain whether it is merely a victorious athlete, binding his brow with the *lemniscus*, a symbol of his success, or whether it be really a copy of the celebrated statue of Polycletes, known under the name of the Diadumenos.

Were the Farnese statue a solitary representation of a youth in that attitude, we might hesitate in affirming it to be the Diadumenos of Polycletes; but what in our eyes solves the question, what in conformity with the customs of ancient art satisfies us, that the epithet of Diadumenos belongs to this action, to this statue, and to all the repetitions of the work of Polycletes, is that three antique copies exist of this figure,—all literally rendering the same action, the same type, all made at different dates, and bearing the inscription Diadumeni, or Diadumenos.

The copies referred to exist,—

1st. On an antique vase formerly in the Villa Sinibaldi, now in the Vatican.

2nd. On a fragment of marble forming once the pedestal of a candelabrum in the church of St Agnese, also in the Vatican.

3rd. On an antique gem (*Plasma di Smeralde*) belonging to the Currie collection.

Of these four replicas the Farnese Diadumenos is the only one in the round.

This fact alone is enough to account for the great value we attach to the statue, but it is not all. Independently of the archæological interest, and whatever subsequent researches may reveal, the artistic merits of the question are now before us; and may be judged as we examine the work that contains in itself those absolute truths, which, though often overlooked, are the real key to the period to which it belongs, and the artist to whom it may be ascribed.

Doubtless it does not suffice to look but once and then pass

on: for the mutilated marble, with its surface injured by time, its beauty defaced in the hands of ignorant and rude workmen, who have imprinted their cruel stigmata under the pretence of repairing injuries and strengthening unsafe portions, does not present that attractive appearance which would immediately establish its claims. But we appeal to those who take a true interest in art, to arrest their steps and examine with us the beauties of this noble work, which will amply repay their attention.

What materially concerns the value of this copy is the period when it was executed. The more ancient it can be proved to be, the greater are the chances that it was reproduced from the original, and is not a copy of a copy.

That it is not of Roman workmanship is beyond doubt; it has neither the character, nor the forms, nor the mode of execution of their art. It is a Greek work of very remote date, in a Greek marble, and bearing those marks of its parentage that can never deceive.

We are familiar with the imitations of the archaic style, and we ask those who have studied such questions, whether, in the simple and serious treatment of this figure, they recognize any likeness to the conventional stiffness, which belongs to the attempts made by unskilled hands to revive an extinct style of art.

The young athlete is an excellent specimen of the Greek type, his limbs have been evidently well trained and developed by athletic and gymnastic exercise, without diminishing their beauty. The head is small. The arms, judging by what remains of them, must have been remarkably strong and nervous; every muscle is defined, yet not exaggerated.

The great division of the pectorals, the prominence of the oblique muscles, the precision of the articulations, the well-shaped *rotula*, are so many evidences, that we are contemplating a Greek work. Moreover, many portions of the surface that are in good preservation still retain the marks of the Greek tool. A singular detail, also, is in the treatment of the nipples, which are surrounded with a polished ring, as may be seen likewise in certain fine Greek bronzes, where this indication is given in a metal of different colour.

The head is much disfigured by the loss of the nose: but not too much for the great beauty of the type to be materially altered. The treatment of the hair is simple and dexterous.

The trunk of the palm-tree, which gives strength to the base of the figure of the young athlete, is also an emblem of victory. This appendage illustrates what is of frequent occurrence in Greek statues, that little care was bestowed on what was not essential to the principal figure.

The remarkable manner in which, by the side of such considerable fractures, we find that a portion so fragile as the band or fillet in the right hand has been preserved, leads to the supposition that the great destruction must have taken place while the statue was buried in the ground, by means of great and unequal pressure on some parts: for any blow that could have assailed it with sufficient violence must have shivered to atoms what was most fragile.

The left arm probably suffered from the same cause; and if there is any weight in such conjectures, they seem to prove, that, before it was buried, it had been preserved with the care that was its due.

We believe that when it has been carefully repaired, and as much as possible of its original aspect restored to it, it will become not only one of the most valuable, but one of the most attractive ornaments of the British Museum.

ON RESTORATIONS.

BEFORE concluding our remarks on the statues, we wish to say a few words on such restorations as may improve their actual condition, and it gives us the opportunity of replying to the question, "Ought we to attempt the restoration of antique statues?" Were we to pass it over in silence, it might be inferred that as a matter of course we admit the principle, that all mutilated antique works should be subjected to restoration.

This is far from being our opinion. If we discuss the best manner in which such an operation can be carried out, it is

only from the point of view of the artist who has to accomplish a task required of him, and which is absolutely indispensable.

We divide the work of restoration into two very distinct branches :

1st. Whatever consolidates and helps to preserve a statue,—about this there can hardly be a doubt, provided that the external parts and antique surfaces are respected.

2nd. The restitution of the portions that are defective and missing ; a very doubtful improvement at the best, often hurtful, and generally objectionable.

Before touching a marble with a view to restoring it, one should examine closely into its origin, the actual state and precautions necessary for its preservation, and start with the conviction that the less that is done the better. This we believe is likewise the opinion of all connoisseurs, and those most experienced in the subject.

It may be established as a rule that there is one class of works, that no restoration should ever approach ; for not only are we unequal to replacing what they have lost, but the beauties that have survived run great risk of being sacrificed by the attempt. We refer to the very limited series of original works, pure as they are inimitable, that have been transmitted to us as relics of the glorious epoch of art, the last direct emanations from the hands of the great masters.

It is not given to us in the present day to arrive at the reproduction of those truthful yet ideal forms, to give to the marble that life and grandeur, to raise art, in fact, to that degree of perfection, which surpasses the nature which surrounds us. To achieve this, one must be endowed with almost divine gifts, such as transform mere imitation into the dignity of creation. But these we no longer possess.

It would be sacrilegious as well as absurd were we to attempt to replace the lost portions of the marbles of the Parthenon, of the Venus of Milo, of the Belvedere Torso, of the Psyche of Naples.

And even, though not deserving to rank with these *chefs-d'œuvre*, we would include in the number many less important

works, that are valuable for their genuineness and their grand style. In fact, all such as unite the two elements of style and originality we would deferentially preserve as time has bequeathed them to us.

Another class comprises various antiques, which, if less precious to the artist, have other claims to our respect. We mean those that transmit historical records. Here, any change or interpolation is to be deprecated; it may deceive, it may also deprive even the most reliable portions of that guarantee of authenticity, which the touch of another hand is so liable to impair, whenever marks of correction and alteration are to be recognized.

No restorations therefore should be attempted except on secondary works, and such as are repetitions.

This alone embraces a vast number of excellent marbles of real value, and which ornament most of our Museums. The greater part of them were discovered long ago, they have been restored more or less successfully, and the eye has become accustomed to look upon them as they have been completed, by hands often of average ability.

Should we persevere in such restorations? We believe so, because the antique portions are not of such commanding importance, of such supreme beauty, as to render the attempt to equal them either ridiculous or offensive. We think, on the contrary, that, accepting what we cannot help, we might enhance the interest of many of these marbles by further and more judicious restorations, and, supposing that due care and respect for the antique were observed in the execution of the work, our Museums might be much improved in this particular. The new acquisitions of the British Museum may serve to illustrate what we say, and the observations we have made on each particular statue, will convince those of our readers who take the pains to verify their accuracy.

In order that we may be better understood, concerning the rules to be observed in the preservation and restoration of statues, we will take the *Diadumenos* as an example.

It is indeed a sad evidence of everything that it was possible to perpetrate for the destruction, rather than the preservation

of this marble, and is, at the same time, a specimen of rude and barbarous execution in accomplishing what was attempted. This charming statue has been recklessly deteriorated, and the plan adopted for strengthening it has rather endangered its future.

Executed in Pentelic marble, of which the layers have a decided tendency to separate in the direction of the *laminæ* of the stone, this figure required to be joined and riveted together with especial precautions.

Fractured across the thighs in the thickest part of the marble, nothing could have been easier than to pierce the inside and to insert long and solid brass cramps, which when carefully fixed with plaster would have given ample strength to the figure. But instead of this, with no less inefficacy than stupidity, the outer surface of the leg, on each side, has been deeply incised, and an iron cramp, bent inwards at the extremities, has been soldered in with lead. Then a plating of marble has been adjusted to cover and conceal the irons. But before long, in obedience to a law with which every one is conversant, the iron becoming oxidized, expands; the marble fitted into the joint is forced out, the fractures are widened, and the result of this barbarous treatment is, that the statue is in a more deplorable plight than before.

The restoration of the arm had not been skilfully managed, but it was a trifling misfortune easily remedied. Instead of this two gross blunders were made, which are now irreparable.

In order to unite the restored with the fractured part, the mode adopted has been to reduce, and consequently shorten, the antique portion; and this, for the sake of getting a smooth surface and saving the trouble of fitting the new work to the inequalities of the old. Again, it is most probable, that the rusting of the iron employed for joining the arm, has been the cause of the upper part of the shoulder having been wrenched away; thus, a most important piece of marble became detached at this place, and is now lost.

Iron should never be used for such a purpose. Brass, and that of the best quality, is the only metal that should come in con-

tact with marble, and then it is a wise precaution to coat it with tin. Lead should on no account be employed for soldering, for, from the contraction that takes place in this metal in cooling, the cavities into which it is introduced are insufficiently filled, and the subsequent appearance of solidity given by driving it in with a punch does not last, for as the lead becomes oxidized it ceases to adhere, and the vibrations that are produced in the marble owing to many external causes allow of the joints opening, as is shown by numerous examples.

The same unpardonable treatment from which the arm has suffered has also been pursued with the nose, and with even more disastrous results, for this feature has been cut away to the very roots, destroying that portion where the nostril joins the cheek, and which is the most important indication when attempting to reproduce the form of the nose. This resource is lost.

The means at our command are so simple that the barbarous plan adopted by the restorer is doubly culpable; it suffices to model with clay on the statue itself the part that has to be replaced, and when this has been carefully studied and a mould made over the clay, it only requires care to preserve the exact impression of the antique surface, and to point the marble from it with scrupulous care. This process is perfectly understood by moulders in plaster and carvers. It is both easy and secure, and its use ought to be insisted on. Another very important condition is, that the restorer should on no account be allowed to touch the antique portions, so as to harmonize them with the restoration, instead of making the restoration agree with them. This is, however, often done, and we would add that not only the chisel and rasp should be forbidden, but also sand, pumice stone, sand-paper, and all acids.

To return to the study of the *Diadumenos*. We believe that when a statue has reached the degree of deterioration which we have described, the best way to deal with it is to separate the broken parts with the utmost care, but in so doing to avoid any blows with the mallet to loosen the defective joints. Tools that pierce are the only ones to be employed to cut

through the irons and remove the lead; the least shock might sever the brittle parts and increase the mischief.

Brass should be substituted in the place of all the irons, taking care to calculate the degree of strength required. If too slight, the marble remains exposed to vibrations, which injure the joints, while, if the brass pins are too thick, the holes to receive them must be enlarged at the risk of diminishing the solidity of the marble,—though of the two it is best to err in excess of strength than weakness.

A detail which is seldom attended to, but which in the case of the *Diadumenos* would be particularly beneficial for the perfection of its restoration, is to procure out of some portion of the statue of secondary importance, such as the plinth, the pieces of marble required for the nose and for covering the incisions made in the thighs.

With such precautions, a clever workman can succeed in disguising almost completely the traces of the joining, for when the marble is identical there is little difficulty in making the colour of the two similar. And we may add that a skilful carver would know how to procure the required pieces, where their abstraction would be quite imperceptible.

We advise the use of plaster for securing the joints, in preference to any other substance. With the aid of the chemist, we have learnt how to give to it a degree of hardness and resistance often exceeding that of the marble itself. Few of those who employ it are acquainted with all its properties, but it is an admirable servant in the hands of a skilful operator.

Not wishing here to enter into longer details, and desiring especially to point out the dangerous processes in restoration, we will mention the mistake that seems to have been committed in setting up the *Mercury*, which has nevertheless every appearance of having been restored with extreme care. It would appear that the weight of marble which the cramps fixed in the support of the right leg would have to carry, had not been sufficiently provided for. The vibrations experienced in the journey have disturbed the joints, and they

have opened, and pieces of marble have broken away. This, no doubt, justifies some uneasiness about the ultimate solidity of the figure, and possibly it may be necessary to have recourse to what is always an extreme measure, namely, an external support in metal; but, unsightly as this is, it is preferable to the risk of an accident.

Our remarks on restorations would be incomplete did we not refer to the artist's share in the work. In a former publication we expressed our views on this subject, and as time has only confirmed our opinions, we quote here what we then wrote in our account of the Three Museums of London:—

“I should like to see any antique statues that may in future be discovered, preserved with respect in their actual and mutilated conditions. But, at the same time, I should be glad to know that the government availed itself of such opportunities to promote the interests of young art students, by suggesting to them the restoration of these statues, upon copies accurately reproduced from the originals, where the parts missing would have to be supplied from their own invention.

“It would be a lesson both in the spirit of the art and in the manual task of execution,—and this double exercise, the results of which would serve to adorn our public edifices with excellent repetitions of the antique, would, we believe, have a useful influence on the future prospects of sculpture.” (*Les Trois Musées de Londres*, p. 30.)

This idea is applicable alike to the original task of restoring statues and to the improvement of those already restored. The study of the restorations necessary to complete a given statue might be offered as a subject of competition in the schools of Art, and at a moderate cost it would be easy to supply casts of the antique statue to the young competitors. The utmost severity of judgment would have to be exercised before awarding a prize, and the right of having the successful model subsequently executed in marble by competent hands, should be reserved.

H. DE TRIQUETI.

REVIEW OF THE SALON OF 1864.

THIS year's Exhibition was a great trial to the French School: fresh losses had followed those which still were new. After Delaroche, Ary Scheffer, Horace Vernet, Decamps, death had snatched away Eugène Delacroix and Hippolyte Flandrin. What school, however rich in first-rate talents, could stand up against such disasters? Assuredly, the surviving artists would have to close their ranks, and endeavour to fill up the empty spaces by redoubled efforts!

And yet this was not the case. Never, perhaps, was the number of those who abstained from exhibiting their works so large. At first sight, this seeming indifference of the school may surprise us. But is not the frequency of these exhibitions the cause of it? Do not they thus lose their prestige? The very young and unknown artists, those especially who need to turn their work immediately to account, are always ready, as can readily be understood; but the serious artists, who have to keep intact a reputation already made, as can be equally well understood, do not so easily comply with a system of production at fixed dates, a system which inspiration rebels against, and which too often prevents perfection of work. Some masters always keep systematically aloof from all public exhibitions. Ary Scheffer was one of them, and for many years now, M. Ingres has not exhibited his works except in his own studio. But the natural consequence of these withdrawals and refusals,

whether systematic or accidental, is, that the French school is very incompletely represented in most of its Exhibitions. For instance, how is it possible to determine with accuracy the state of painting in France by an exhibition, in which, as was the case this year, we found neither Ingres, nor Rosa Bonheur, nor Brascassat, nor Robert Fleury, nor Heim, nor Coignet, nor Müller, nor Trognon, nor Signol, nor Cabanel?

With such gaps in the first ranks, we might almost say that the Exhibition of 1864 could not fail to be a bad one. The public expected it should be so, and the first impression confirmed their expectation. And yet there were some good things there. After a more careful observation, the public itself was convinced that the number of paintings worth noticing was not much less than usual. But bad paintings were much more numerous, and it was that which spoiled the general effect of the Exhibition. The jury of admission, we must confess, was singularly indulgent. Some imagined that in this indulgence they could see an ironical protest against the new article of the regulations, which reserves to the rejected painters the right of exhibiting their works in a separate room; as a kind of appeal to the public against the decision of the jury. To render a measure which they regard as an infringement of their rights, unpopular, the jury, as it seems, have discovered no better plan than to introduce ridicule into the official exhibition itself, by admitting some five or six hundred pictures which would not at all have spoiled the "Salon des Refusés." The good pictures may well complain on finding themselves in such company. Even the most practised eye takes some time to discover them, and to perceive their merit. More time still is required to form some general idea of the value and peculiar character of an exhibition which cannot be justly appreciated until, by an effort of thought, a fourth at least of the works which compose it are set on one side.

The first results of such an analysis applied to the Salon of 1864 are these:—the extreme scarcity, or at least the constantly decreasing number, of historical pictures, properly so called, and of religious subjects; the diminution (less to be regretted) of

battle-pieces; a rather marked tendency towards sensual painting, which a certain public encourages, and several artists (otherwise of real merit) cultivate; the unlimited development of paintings of *genre* and of landscape; and lastly, the ever-increasing number of artists who distinguish themselves, especially in the painting of *genre*, by unquestionable talent.

The simple inspection of the catalogue suggests another observation. On account of the free admission of foreign artists, all the exhibitions of painting in Paris are *universal*; and they assume more and more this character, from the constantly increasing number of foreign artists who take part in them. This year there were not less than 269, out of whom 210 were painters, 21 draughtsmen, 21 sculptors, 13 engravers, three lithographers, and one architect,—most of them exhibiting two works each. We must add, to the honour of foreign artists, that among the “*refusés*,” they are only about five per cent.

Perhaps it will not be without interest to point out here another fact which, in itself, is essentially characteristic of the state of society in France. Out of 2000 exhibitors, 764 (more than 38 per cent.) were born in Paris. Almost all the others live, of course, in the capital; for there only can either reputation or fortune be made in the practice of the Arts. Centralization attains its last limits in Paris.

But enough of statistics;—it is time to proceed to the examination of the works exhibited, and to the appreciation of the talent of their authors. “*A tout seigneur, tout honneur*,” says a French proverb. Let us then begin by the historical painters. The task will not be a long one, for there are few who deserve that name. To what must we attribute this decline? Some would compare high art to classical tragedy; but the comparison is not exact. Our poets have almost completely given up writing tragedies simply because this kind of composition is now tedious to our “*blasé*” public. But such is not the case with historical painting. Our age is far from despising it. Ingres, Scheffer, and Delaroche acquired their great and legitimate popularity as historical painters. Only, this kind of painting does not pay well; and as most artists are not sorry to join profit

to renown, they have, pretty generally, come to produce works for the public which *buys*. France now possesses hardly any great galleries; but it abounds in rich *boudoirs*. And so genius is compelled to make itself little, that it may get into these miniature sanctuaries. The works of Bonnington, Decamps, and Meissonnier are worth their weight in gold, because they are little. It is the same with old pictures; the Flemish are in vogue. The Terburgs, the Ruysdaels, the Mieris are much sought after; whilst the most authentic Veroneses, Titians, and Rubens would remain unbought because no one knows where to put them.

We must therefore give double honour to the painters of our days who are so devoted to their art as to commit themselves to a difficult and often ungrateful career, at the end of which are to be met more chances of mere glory than of gain. Thank heaven, the race of these artists of lofty aims is not yet extinct. Every exhibition brings to light some one who makes his appearance with a certain *éclat*, even though he disappears afterwards. Not long ago it was M. Puvis de Chavannes whose bold *début* in grand painting attracted and engaged public attention. Immense allegorical pictures representing *Work* and *Rest* revealed in that artist a remarkable understanding of composition, regard for form and severe lines, and a great sense of decoration, although he was deficient in power of colouring. This year he has exhibited *Autumn*, another allegory, also with naked figures, in which the qualities remain to some extent the same, though less striking, whilst the defects already observed show themselves more clearly. This picture is almost absolutely wanting in relief, light, and colour; and that vast, dull canvas resembles nothing so much as a huge screen of wall-paper. In consequence, public favour has been somewhat averted from M. Puvis de Chavannes, in favour of another young painter who, though not quite a *débutant*, was yet but yesterday lost in the crowd of the unknown. The *lion* of the Salon of 1864 was M. Moreau, the author of *Œdipus and the Sphinx*. Undoubtedly this painting is not a faultless master-piece, but it certainly displays qualities of a superior order and of an uncommon stamp.

There was, we must say, some temerity in attempting that subject, already so learnedly treated by an illustrious contemporary, M. Ingres. But the work of M. Gustave Moreau loses nothing by this comparison. It has less form, it is less individual, less perfect, undoubtedly, in execution; it yet is superior in its conception. M. Ingres made in his *Œdipus* an admirable study of the human body; M. Moreau, open to criticism as to form, and too servile an imitator of the early masters, has been more fully inspired by the old myth, and has rendered with a rare power its most affecting vicissitudes. The fixed and interrogating look of his Sphinx is truly supernatural; that of *Œdipus* is of an extraordinary penetration. Few painters of the first rank would have succeeded in representing in a form so striking, that supreme contest of the two intellects.

M. Moreau may be justly proud of the effect produced by his painting; he must be still more proud of the glorious emulation his success has kindled in the heart of the venerable head of the French school. Excited by this success, M. Ingres has just painted a new Sphinx, a new master-piece. Giving an affecting example of generous freshness, the noble old man would not allow another to have the last word on a subject which he had, so to speak, made his own. Unfortunately this picture, which is just finished, has been and will only be exhibited in the painter's studio.

Did religious painting die with Hippolyte Flandrin? We should be tempted to believe it when we see what is presented to us now as church pictures. Flandrin was the religious painter *par excellence*, because he really had *faith*. How can any one render well what he does not believe? How can he communicate to others impressions against which his own heart is closed? It would be quite as well to have the Holy Mysteries proclaimed by a preacher who does not accept them! In our days, alas! church pictures are made on speculation and to order. See, therefore, in the upper rank, to which they are wisely banished,—see that series of Saints burnt alive, beheaded, or crucified. The church has made martyrs of them; the painter has made of them nothing but *people put to death*. Two paintings

only among the religious subjects of the last Salon were exceptions to that distressing vulgarity, viz. an *Adoration of the Magi*, by M. Brune, representing a well-composed scene of a pleasing colouring, slightly inspired by the Spanish masters; and a *Presentation of the Holy Virgin*, by M. Matout, a large painting full of light and well arranged, in which we remark several groups in a fine style, but, unfortunately, not sufficiently connected with the principal subject.

After the historical paintings we must necessarily place the whole category of pictures consisting also of a deep study of the human form, in which, however, the thought counts almost for nothing, and which, for this reason, are habitually designated by the more modest name of *Studies*. There all the women bathing, all the Venuses and Dianas, all the allegorical figures of Sleep, Aurora, Night, &c., find their places; being expressions of a materialist art which redeems itself only by extreme purity of form and delicacy of touch. Nudity preserves all its modesty under the hands of the Greek sculptors and of the great Italian masters; but very few modern artists possess the exquisite art of maintaining that peculiarity. M. Ingres, almost alone, in his admirable work *La Source*, has succeeded in representing a young girl, entirely naked, without alarming any one's modesty. Let us also do justice to one of his best pupils, M. Amaury Duval, who has exhibited this year, under the unassuming title of *Study of a Child*, a delightful figure of a young girl, characterized by extreme purity, and perfectly chaste. But this is very far from being the general tendency of the school.

Two painters of very great merit, M. Cabanel and M. Bouguereau, sent to the last exhibition a *Venus, a Nymph carried off by a Satyr*, and a charming female figure, personifying the *Wave*, works of excellent drawing, of dazzling colouring, which, on account of these unquestionable qualities joined to the seductiveness of the subjects, met with great success. As might be expected, these works have had but too many imitators. M. Cabanel, having recently obtained the dignity of an Academician, has not exhibited anything this year; but M. Bouguereau, not having the same reasons, persists in his attractive studies.

To the last Salon he sent *le Sommeil*, a good picture of a woman asleep, but not so good as his *Nymph* of the Universal Exhibition. Then after this, and always under the pretext of *Sleep*, M. E. Dubufe, the fashionable portrait painter, leaving his usual *genre*, has also painted a woman entirely naked, and very beautiful; but of a beauty too sensual to permit the absence of any covering. It is true that according to the manner they are used, certain coverings produce effects entirely opposed to what decency requires. This, M. Chaplin proves but too well, for, with all the charm of his rich pallet, he delights in painting young maidens rising out of waves of gauze, or coquettishly betrayed by their insufficient clothing. Last year they were called *Les Roses*, this year *Les Tourterelles*. To be just, however, we must state that this year also M. Chaplin has exhibited another girl, not less youthful, but a little more clad, called in the catalogue *Les Bulles de Savon*, a very good painting, which the Empress has purchased.

And lastly, must we not also enrol among the members of the sensualist school, the name of M. Gérôme, whose accomplished talent is, in our days, one of the glories of the French school? The distinction of his touch, the sobriety, the purity of his execution, ought to shelter him from this reproach; but why does he, of his own accord, incur it? There is something more than boldness in the choice of his subjects. After his *King Candaules* came his *Phryne before the Areopagus*; then after his *Phryne* we had *Alcibiades with Laïs*; and lastly, this year appears *the Almeh*, half naked, unfolding in the contortions of the dance all the voluptuousness of her beautiful body, for the benefit of some savage Bashi-bazouks. These are offences so often repeated, that soon modest women will not stop before M. Gérôme's pictures. Was the eminent painter of *The Death of Cæsar*, of the *Gladiators in the Circus*, of the *Turkish Boatman*, to come to this? For the sake of his talent, of his reputation, it is high time for M. Gérôme to return to subjects worthy of him!

Chastity in art has also its seductions; we may be sure of this. It is this which at once made so popular the pictures of

Madame Henriette Browne, the painter of *The Sisters of Mercy*, which was exhibited with so much success in Paris and in London. Behind that almost English pseudonym a lady, distinguished in every respect, modestly conceals herself. As such, artists, we must say, do not fail to dispute her talent; but the public, who feel more than they judge, are carried away by the pictures of Madame Browne, precisely because they find in them that shade of perfect good taste and exquisite sentiment which belongs to no one so much as to the true lady. The productions of this eminent artist at the Exhibition of 1864 are a charming study called *Young Turkish Girl*, and a very good portrait.

A good portrait! What a rare thing in these times! Alas! where are those of the Prince Napoleon and the Emperor Napoleon III. by Hippolyte Flandrin, so much admired at the two last Exhibitions? In the place they occupied, M. Winterhalter has exhibited, this year, the portrait of the Prince Imperial. What a fall! What inferiority to himself! And then that other portrait of the Empress, worse even than the one we saw in London! Where will he stop? M. Winterhalter never was a great painter, but still he possessed a charm, a brilliancy, an attractiveness, every quality, in fact, which could captivate the favour of the fashion, even in the country of Gainsborough and Sir Joshua Reynolds. What has become of all this? Colour, modelling, everything has disappeared now, and from the first rank of favour M. Winterhalter will soon fall to the lowest rank of art. He is no longer even the first of that fashionable school which he, in a certain sense, himself originated. M. Edouard Dubufe does quite as well, and paints better. M. Pérignon himself has combined more attractions in the pretty portrait exhibited by him this year.

As for important portraits, they are very rare. The two best, perhaps, at this Exhibition, were a portrait of a woman by M. Amaury Duval, and that of M. Vitet, by a painter till now little known, M. Roux, a pupil of Paul Delaroche.

Battle-pieces, as we have said before, were this time less numerous than usual, and no one complained of it. Can the Mexican expedition have disgusted the French with war? That

adventurous affair is represented in the Salon of 1864 by a single picture, called *The Combat of Altesco*, in which M. Janet-Lange has represented, on an enormous canvas, a colossal Mexican on a colossal white horse, leaping a cactus hedge to escape the pursuit of some French cavalry. The whole is well enough painted, but resembles (except in size) one of the engravings of *L'Illustration* to which M. Janet-Lange is an habitual contributor.

War, the rage and the horrors of the combat, have been quite differently understood by M. Alphonse de Neuville. In his picture, *An Episode of the Battle of Magenta*, the blood flows in torrents, the bayonet penetrates the flesh, musket-shots scatter the brains; they run, they shout, they kill, they die. It is the infernal tumult of war in its frightful reality.

Compared with him all the other battle-painters seem to have produced only anecdotal paintings. M. Protais, once more, has given in *The End of the Halt* his groups of "Chasseurs," finely painted, always true without vulgarity, with a remarkable accuracy of attitude and sentiment. But this year, M. Protais had found a rival worthy of him in M. Hersent, who, under the title of *The Crossing of a River*, has represented a squad of foot-soldiers in a ferry-boat in foggy weather; a picture full of light, of an effect perfectly true, and in which the figures are marvellously well drawn.

Must we class among battle-paintings the two Napoleons of M. Meissonnier? Their dimensions, so minute, hardly allow us to do so, even though what they represent would entitle them to that place. But in vain we look for action in them. Napoleon III. on his chestnut horse (a perfect likeness of the Emperor and of his charger, though not more than one inch and a half high), surrounded by his staff, looks on the battle of Solferino, which is supposed to take place at the distant part of a landscape indifferently painted, where, in fact, we see some puffs of smoke. "Our lines extended themselves for more than two leagues," says the official report of the battle of Solferino. It was, we must confess, a pretension rather paradoxical to choose precisely that battle for representation, on a canvas of some few square inches; and so, the painter has not depicted the battle. He wished

only to show us *The Emperor at Solferino*, and at him we must look with a magnifying glass if we wish to see him clearly.

This picture was promised two years ago. It was to appear in 1862, at the great Exhibition of London. M. Meissonnier, without doubt, as an apology for so long a delay, has given a pendant to it: *Napoleon I. in the Retreat from Russia*. Except a character of general sadness most appropriate to the subject, this picture is not much better than the other. The figures are well painted (M. Meissonnier could not do otherwise), but there is, properly speaking, no subject, and consequently no composition. The horses are ugly (are we to attribute this to the fatigues of war?)—that of the Emperor is all on one side, and the snow, very indifferently rendered, has a very disagreeable effect. How far are these from those small master-pieces which have so justly established M. Meissonnier's reputation! May that excellent artist confine himself henceforth to the line which is his own!

To others belongs the special art of grouping hundreds of persons on a limited canvas, and the secret of giving them life and motion. That art, that secret which Vernet possessed so completely, no one in our days has in the same degree as M. Hippolyte Bellangé. His picture this year, *The people of Dauphiny going to meet the Emperor on his return from the Isle of Elba*, is a master-piece in this genre, full of episodes of exquisite sentiment, which do not in the least spoil the effect of the whole. But how classify this picture, half military and half civil? It is not a battle-painting; shall we put it in the class it is agreed to call *historical genre*? Yes, if that denomination were an exact one; for it should, as in the present case, apply exclusively to every-day and familiar subjects, but which are nevertheless borrowed from history. Yet, practically, it is not so; for, generally, in this class is put historical painting deprived of its heroic proportions, and reduced to the dimension of easel-pictures. Paul Delaroche has left us genuine little master-pieces conceived according to these data. After him, M. Robert Fleury has made this his specialty, and in it he now occupies the first place.

This eminent artist, undoubtedly absorbed by his new functions as Director of the School of Fine Arts, has not sent anything to this year's Exhibition ; but, in his place, one of his most distinguished pupils, M. Comte, has obtained a very legitimate success by his picture, *The Widow of the Duke of Guise making her Son swear to avenge his Father*, a subject well understood and perfectly rendered. The attention of the public, and particularly of the connoisseurs, has also been fixed on *The Ladies of Sienna helping to defend their besieged City*, by Mr Hammann, a picture full of action and brilliant colour ; on the *Philip IV. decorating Velasquez*, by M. Hillemaercher ; on a heart-breaking *Episode of the Polish War*, rendered with great talent by M. Laugée ; on the *Dante at Rome*, by a very distinguished painter of the school of Lyons, M. Claudius Jacquand. Lastly, under the title of *A Mass at Sea*, M. Duveau, a painter of Brittany, has represented in a striking manner one of the most affecting episodes of the civil wars which desolated Brittany at the end of the last century. The Catholic worship being then proscribed, the poor fishermen of the coast used to take refuge on Sunday mornings in the open sea, to hear the mass celebrated on the deck of one of their boats, whilst all the other barks, laden with the faithful, surrounded it closely. Such is the beautiful subject M. Duveau has treated with infinite talent in a picture learnedly composed and of severe colour, which at the same time moves and elevates the soul.

Painters of *genre*, properly so called, do not often touch subjects so grave. Life presents itself to them under aspects less austere. Every one understands and translates it in his own manner. The variety of talents is almost as great as that of subjects, and as all these talents are grouped by affinities, one might say that the innumerable army of painters of *genre* is composed of several regiments, each having its own flag. There is, at present, in France, M. Meissonnier's regiment ; in Germany, that of M. Knauss ; as there were formerly those of Scheffer and Charlet. Those who do not feel themselves strong enough to command enlist in another's regiment ; and some, we must acknowledge, make a very good figure in them. Thus, follow-

ing M. Meissonnier, we find a most distinguished artist, M. Fichel. His *Audience of a Minister before the Revolution* would be worthy of his master. Thus again, among the imitators of M. Knauss, we see, in Germany, M. Salentin, M. Lasch, M. Loeschin, and on this side of the Rhine, M. Jundt from Strasburg.

Peasants have been very much in fashion for some years. But there are many ways of understanding them: Watteau, Boucher, Lancret never represented them but clothed in pink satin and all covered with ribbons; on the other side, the Realist school opposes to that silliness the coarsest reaction. They will not admit anything as true, but what is ugly; they show us the man of the fields only as a sort of unclean animal of repulsive and badly-defined shape, absolutely devoid of all grace and intelligence. The very choice of their subjects tends to the lowest vulgarity; for instance, M. Millet, one of the leaders of that school, could not find anything more interesting to paint than *Two Peasants bringing into the cattle-shed a little Calf born in the fields*. However, let us not complain; the great apostle of vulgarity and ugliness, M. Courbet, was kind enough to abstain this year.

It would be extremely unjust to judge the French school by the eccentricities of these gentlemen, the Realists. Others, thank heaven, can understand more worthily the simplicity of rustic life, and can ennoble its modest episodes. Thus, M. Breton has this year attracted notice by *A Girl tending Turkeys*, of a very pleasing effect; and by a picture of *The Vintage*, which already honourably occupies a place in the collection of the Count Duchatel. Thus also M. Jacque, an excellent etcher, who reveals himself as a painter of great promise, exhibits a rural picture, *Ploughing*, of at least equal value, though with more simple effects. We discover also some good studies, and without exaggeration, in the *Women of Alsatia* of M. Marchal, and in the *Peasants of Brittany*, by a German artist of great merit, M. Otto Müller.

Town people have their painters as well as country folk. The *Quête au loup*, a scene of Spanish customs, painted with

great spirit and firmness by M. Brion, was much noticed in this Salon. It represents two street musicians, soliciting the attention and the alms of the public, by the exhibition of a wretched wolf's skin mounted on a trestle. There is also a good deal of humour without triviality in the picture of M. Le Poittevin, *The Drunken Ringers*. This last is almost an "interior;" and so we must place in this category *The Kitchen of the Convent* by M. Armand Leleux, and *Beranger's Garret* by Alphonse Roëhn, an artist of merit who died in the course of the Exhibition. His touch was, perhaps, too minute; but no one better understood how to light up an interior.

After these serious studies we must say some few words about those childish fancies, those graceful caprices, those eccentricities, more or less ambitious, which some painters of *genre* have appropriated to themselves.

"Childish fancies!" What other name could we give to the pictures of M. Hamon, and to his compositions pretending to be inspired by antiquity? His first works were really pretty, and one of them, *My Sister is not at Home*, has become almost renowned. But since, besides that his colouring is excessively dull and dusty, he has fallen into such affectation, and mixes in so grotesque a manner the antique with the vulgarities of modern life, that he cannot any longer be reckoned among serious artists.

Others, who are no more artists than he, at least remain graceful. Here and there we can still detect the grandsons of Watteau, who under a form less improbable and a little more in harmony with the taste of our age, endeavour always, as Watteau did, to represent nature under its most smiling aspect, coquettishly be-ribboned, with charming young women playing in the midst of roses and fresh groves. Their drawing aims only at gracefulness; their colouring only at freshness. It is not very great painting, but it is so pretty that one is disarmed. No doubt *The Swallows' Nest* by M. Compté-Calix, *The fair Lady sleeping in the Wood* by M. Chazal, *Shooting with the Bow* by M. Baron, and *The Gardens of the Harem*, will soon become popular through engraving and lithography.

In contrast with these graceful vignettes are pretensions of a very different kind. *Genre* painting lends itself to everything, it appears, even to erudition! Since the Emperor Napoleon III. has been occupied with the Life of Cæsar, the minute study of antiquity has become fashionable. In sculpture, we see a Gaul in full armour; in painting we had, last year, *The Siege of a Town by the Romans*; and this year, among many less successful attempts, *The cold Bathing-room (frigidarium)*, by M. Boulanger, a very pretty and attractive study of women bathing in the time of the Lower Empire; and *The Egyptians of the 18th Dynasty*, a fantastic but seriously-studied and well-painted composition, by M. Alma Yadéma,—a Dutch name whose singularity might make one believe it belonged to that same dynasty.

Foreign *genre* painters have particularly distinguished themselves; besides those we have already noticed, many others might be mentioned. The most remarked have been:—among the Belgians, M. Willems, a worthy follower of the old masters of his country, whose principal picture, *L'Accouchée*, is a real master-piece; among the Dutch, M. van Schendel, so well known for the perfection, though a little monotonous, of his night-effects; among the Scandinavian painters, M. Arbo, M. Askevold, M. Nordenberg; among the Germans, M. Becker and M. Schreyer; and among the Italians, M. Vannutelli.

These two last names, till now unknown to the French public, have been made known this year by two real successes,—that of M. Vannutelli by (an intrigue under) *The Arcades of the Ducal Palace at Venice*, a well-composed picture of great distinction and elegance,—and that of M. Schreyer, by his *Cossack Horses*, three poor horses, fastened to the door of a wretched hovel during a frightful snow-storm, from which the poor beasts attempt to shelter themselves as well as they can by pressing against each other. This very striking composition has obtained such a success that it cannot fail to be engraved very soon.

But, in the midst of so many contributions from foreign painters, why does not the English school, so especially accus-

tomed to reproduce scenes of private life, come and claim its legitimate share of success and popularity? Why that apparently systematic abstention? Though England has lost Wilkie and Mulready, *genre* painters are not wanting there; though she has lost Constable and Turner, she yet numbers a brilliant legion of landscape painters. And it is particularly on the ground of landscape painting that it is interesting to compare the tendencies of different schools. Each understands nature in so different a manner. In France the most complete eclecticism reigns. For the French landscape painters nature is an object of pure artistic theory. Each has his own system, his own method, his prejudice, to which he submits everything; slothfulness of reproduction is the thing about which they care the least. They aim exclusively at effect, often find it, and do not trouble themselves about the rest.

At the risk of being taxed with paradox and exaggeration, we do not hesitate, for our part, to think that the peculiar tendency of French landscape painters is the natural result of the excessive centralization which prevails in their country. In France, as we have remarked before, every artist not born in the capital finds himself doomed to come and live there if he wishes for the least chance of celebrity or fortune. Painters of landscape or history are equally under the necessity of making themselves citizens of Paris; and if the former go away for some weeks every year to *fish for subjects*, it is only when they return, and between the four walls of their studio, that they make use of the materials they have collected. Hence all these pictures on system, executed half "*de chic*," half from memory, striking by their general effect, but in which, for the most part, observation of details is entirely wanting.

One must live with nature to learn its little secrets; and many of our French landscape painters are like those good citizens of Paris who believe they know the sea because they have spent a week at Dieppe or Havre. All that talent can give, these gentlemen possess, but what they have not is an intimate knowledge of their subject. Some have power; others, poetry; to some is given the genius of colouring; to others, that of light; but,

unfortunately, they all want that rare gift which cannot be acquired in any school, simplicity.

At the beginning of this century, when David's school flourished, landscape painting, so brilliantly represented in England, had reached the last stage of decline in France. It would be impossible to imagine anything more flat and more stupid than what it was at that time. Later, when the reaction took place, they erred, as always, in the opposite direction. They had too much *esprit*. The young romantic school, to whom belongs the merit of having regenerated painting in France, showed itself full of spirit, poetry, and imagination, but with these brilliant qualities they combined many faults. With Paul Huet, Rousseau, and Diaz, impetuosity, power, the charm of colour, made up for many defects. Incomplete, but unquestionably masters, they are still to-day all they were at first. Others, more judicious and more exact, endeavour to interpret nature more faithfully, without, however, depriving it of its great and poetical effects. M. Frangais, M. Cabat, M. Francia, and M. Jules André, are among that number. In the first rank among them we must name also M. Lanoue, whose "*View of the Tiber from Aqua acetosa*" has been by good judges pronounced the best landscape of the Salon.

But the most original perhaps of the French landscape painters, who, undoubtedly for that reason, enjoys the greatest favour, though one of the most incomplete, is M. Corot. If his works are studied with attention, it is easy to see that M. Corot is far from being a colourist; he cannot paint a tree, and his figures, when he paints them, are the most miserable in the world. But he has a profound sentiment of light, and that answers every purpose. By it he obtains great effects, as others do, by colouring. This quality alone has sufficed to make him the master of a school, and in his suite range themselves, by a very natural impulse, all who, having neither talent for drawing nor gift for colouring, hope to find glory at the least expense under his banner.

Such eccentricities are seldom met with among landscape painters of other countries. There is less poetry, perhaps, and

certainly less brilliancy in their manner of reproducing nature, but it is evident that they understand it better, and live more habitually and more intimately with it. In their works there is especially more local colour. In MM. Haas and Springer we find Holland in all its truthfulness; in M. Hurvassez, the Tyrol; in M. Otto von Thoren, Hungary; in M. Rollmann, the mountains of Bavaria. These are true national painters. M. Achenbach alone, a Prussian whose reputation is now spread throughout the continent, has over-stepped, boldly and without mishap, the too narrow limits of his own country, to seek inspiration among the warmer and more poetical beauties of Italy.

If the number of landscape painters is incessantly increasing, that of marine painters seems to follow the contrary progression, and we have not even the consolation of saying that quality makes up for scarcity. Everything is on the decline, and especially so the talent, formerly so famous, of M. Gudin. No one could imagine what this artist has come to. His *Tempest in the Tropics*, exhibited this year, resembles nothing but a screen of mother-of-pearl, the interior of an immense oyster-shell, with agitated reflections. It is perfectly incomprehensible. The last salon had, in fact, only two good sea-pieces: *The French Fleet wintering before Kinburn*, by M. Moret; and a *View of the Road of Ostend by Twilight*, by a German, M. Eschke, who learnt painting in France.

Two words about flower or fruit painters, and we shall have finished our review. M. Rabbic, who paints such beautiful grapes, is always an admirable colourist, whom we can scarcely reproach for the abuse and crudity of his oppositions of light and shade. It is a curious fact, that the exuberance of life in the painters of this school seems to increase as we go further from the generous climates producing their golden fruits. No where will you find this more remarkable than in M. Grönland, a Danish artist of much talent, who, in spite of his icy name, is certainly the warmest painter of fruits who can be seen.

As for France, she has lost her last master in that *genre*, the famous St Jean (of Lyons). But, on the other hand, the Salon of this year has produced a very interesting *début*, that of M.

Desgoffe, the painter of still life, whose master-pieces of imitation and execution every one knows. Amongst his usual trophies of jewels and ancient stuffs, and undoubtedly to introduce some variety, M. Desgoffe has this time painted a cluster of red fruit, cherries and raspberries. Never did a Flemish artist go so far in expression and well-finished execution. All the reflections of light on the shining skin of the cherries are reproduced with incomparable precision. But this very perfection we must say spoils the general effect. Vegetable nature (how is it that M. Desgoffe does not know it?) and inert matter are quite different: fruits are not jewels and cannot be represented in the same manner. Going accidentally out of his habitual line, M. Desgoffe has failed by not varying his manner.

In short, there were, we see, good productions of almost all kinds at the Exhibition of 1864. If the true masters have become rare, secondary artists, whom we can most justly call "men of talent," were even more numerous. There are few great captains, but many good officers. This might be the subject of a very interesting thesis, viz. "which is better for the sake of art, some rare geniuses, or, with less elevation, a greater number of distinguished artists?" But to answer this question would lead us too far. Here we have only to state facts; others will draw inferences. Our sole object has been to show clearly, by the results of the last Exhibition, the present position of the French School; happy if we have, even incompletely, succeeded in doing so.

C^{TE} FERDINAND DE LASTEYRIE.

THE SISTINE CHAPEL
AND
THE CARTOONS OF RAPHAEL.

I. THE CALLING OF PETER.

By W. WATKISS LLOYD, Esq.

THE Sistine Chapel of the Vatican was commenced for Pope Sixtus IV., by Baccio Pintelli, a Florentine architect, in 1473, one year before the birth of Michael Angelo, and ten before that of Raphael. It was embellished with frescoes by the most celebrated painters of the time, and, no doubt, was designed with reference to the reception of their works, and for the general enrichment becoming the private chapel of the Popes. Most of these paintings were left by Michael Angelo as he found them, and so they still remain; in subject as in position they fall happily between those with which he adorned the ceiling, and the series of tapestries, from the designs by Raphael, that were one day to hang below them.

The plan of the chapel, of which the exterior is perfectly plain, is an oblong of three squares, 150 feet by about 50 feet; and it is 60 feet in height from pavement to ceiling. The unpierced wall-space below the window-sills is crowned by an entablature which was originally returned at each end, and is divided by a string-course into two nearly equal horizontal bands; the lower of these is painted with elaborate representations of hangings. It was for actual tapestries that should cover this space,—for two-thirds of the length of the chapel, the proper sanctuary,—that Raphael made the designs which we know as the Cartoons. The subjects are taken from the New

Testament exclusively, and have especial reference to the mission of the Apostles.

Upon the band above this and immediately below the windows, the earlier painters had left represented the lives of Moses and Christ, in a succession of parallel incidents, advancing in historical order from the altar end of the chapel to the door.

Above the entablature of the wall-space on either side are six round-headed windows, and originally there were two more at each end. The window arches spring from a string-course, which is continued from window to window, but broken intermediately by that of a narrow pilaster, on which descend the spandrels formed by intersection of the coved ceiling, by the transverse coves to the semicircles over the windows. On either side of each pilaster are painted niches, with figures of sainted Popes, 28 in all. The entire and varied surface above the line of the pilasters was covered by the work of Michael Angelo, executed by his single hand: the flat part of the ceiling from end to end; the descending triangular spandrels; the lunette coved to right and left above each window; and the flat space between the concentric semicircles over it. The Cartoons for the tapestries were designed by Raphael within a year or two after the completion of the decoration of the ceiling by Michael Angelo, namely, about 1514. A quarter of a century more was to elapse before the great Florentine put his hand to his seven years' labour upon the vast picture of the Last Judgment; which occupies the entire end wall, where he obliterated the two windows that were over the altar, and the horizontal string-courses, to make room for it. The wall at the opposite end, on each side and above the chief entrance, was destined by him to receive the "Fall of Lucifer," for which he had prepared designs; but the picture was never executed. This subject, left till the last and deferred until too late, was first in the historical order of the grand series, which made the enrichments of the Papal chapel an epitome of the Christian conception of the scheme of the world, its history and destiny.

The Fall of Lucifer has the same significance in the Sistine Chapel as in the opening movement of England's epic of

"Paradise Lost." To this succeed, again with a parallel in the poem, the great scenes of cosmical creation. In the first great compartment on the flattened ceiling, God divides light from darkness; and in the associated smaller compartments he places in the firmament, between the upper and the lower waters, the greater and the lesser lights—rulers of night and day,—and creates the general life that is to occupy the land and water.

The next large design presents the creation of a common ancestor of mankind, of whom the next shows the transgression and fall; and in the small compartment between the two, which is the very centre of this series, we see the origin, from his own side, of Woman, the immediate instrument of Lucifer in luring him to his destiny, and the ancestress also of his ultimate Saviour.

The series terminates, as it commenced, by a single large compartment between a pair of associated smaller ones. The consequences of the Fall are shown in the Deluge, provoked by incorrigible sin; and the mingled disposition and fortunes of the world thereafter appear in the thanksgiving of the miraculously-rescued Noah, and his speedy lapse into inebriety,—the second fall of man's second ancestor.

If variety of interpretation were conclusive, the painter would be chargeable with obscurity in the three first compartments of his design: but the charge must recoil upon ourselves for dulness, unless in so far as we may be cleared by pleading the obliteration of traditions once lively and familiar. Michael Angelo here is as frugal of secondary intimations of subject as Phidias himself, who not only withheld inscriptions, but did not even admit established symbols unless they were too absolutely fixed in men's associations to be excluded; relying on the sensibility of the spectator to expression, and on his perception of the appropriate, to identify gods and heroes, their occupations, and surroundings. To exceed the modesty of these limits was to approach and to impute the underbred,—a damage and an insult similar to what the dramatic poet endures when the actor, officious or unfortunate, thinks it necessary to emphasize indica-

tions of character of which the point resides in their unconsciousness.

I give my own interpretation at my own peril. In the large compartment the Deity is introduced in two personifications, and, by the ingenuity of the painter, without any incongruousness. In the Deity, who is borne forward on supporting cherubim, with expanded arms, I see the Creator of light in the primal distinction of day and night. In the second personification, in which the Deity is represented retiring, the introduction of land and of a tree confirms us in discerning the Divine agency fructifying the dry land by herb and tree, by seed and fruit. To those who prefer, in the first agency, to see the division of the land and the waters below the firmament, I have nothing to object; though, for myself, I would prefer to regard this act as implied in the second epitomized representation.

A significant contrast again occurs between the Deity of each of the small accompanying compartments; in the first, he looks and reaches upward; in the second, he as manifestly hovers or descends, and sheds his influence below. Therefore it is that I regard the first as the creator of the lights of heaven ruling the day and night, and the second as the distributor of the germs of life, animal life, in the waters and over the broad earth. The interpretation, as I have given it, follows the order of the epochs in Genesis, and marks the natural sequence of attention in the spectator of the design.

The triangular compartments, by which the coved ceiling descends upon the piers between the windows, are occupied by Hebrew Prophets and Heathen Sibyls alternately, the recognized prognosticators of the great Deliverer, of the descendant of Eve by whom all mischief was to be retrieved and the power of Lucifer finally quelled.

These are the largest figures in the whole work, and it is by very happy management that they are brought next to compartments that keep them remote from the smaller figures of the designs on the flat. They are without rivals in the whole range of creative art.

“ Dies iræ, dies illa,
Solvat sæclum in favillâ,
Teste David cum Sibyllâ.”

Pious fraud, at an early date, had put Messianic prophecies into the mouths of Sibyls in spurious verses, with sufficient dexterity to satisfy or deceive St Augustine. But there is more in it. Through the *Pollio* of Virgil, and the pastorals of Theocritus, we can track the course of the fiction until we look over the shoulders of Hellenistic Jews, busy fabricating sibylline prophecies out of Hebrew materials, and sending abroad in this form the same anticipations of a Saviour-King that had cheered their ancestors when down-trodden by Assyria or Egypt. Largely by machinery of this nature the Roman world, even before the reign of Tiberius, had become habituated to the theory of a coming Deliverer, and later interpreters applied it to the Nero who was to return from beyond the Euphrates.

The prophet Jonah is introduced upon the space that is over the end wall, and not without intention and reference to the subject which his very position proves, that Michael Angelo had already assigned to this position, for the story of the duration of Jonah for three days in a whale's belly is interpreted in Matthew as typifying the sojourn of Jesus for the same space of time in the grave. It was the painter's fantastic whim to give to the tossing drapery of the prophet a capricious resemblance to the head of a sea-monster.

Four subjects from the history of Israel occupy the corner-soffits of the ceiling. Two of them are deliverances of the nation by the courage and favour of its daughters; Judith slays Holofernes, and Esther compasses the ruin and death of Haman. These antique heroines are intermediate figures of that deliverance, by crushing the serpent-type of evil, that is promised in Genesis to come through woman. In the deed of Judith there is even a parallel recognized to the warning, “She shall bruise thy head;” and in a certain sense, no doubt, both Judith and Esther had become traditionally accepted, with whatever incongruity, as types of the Virgin Mother.

The two other subjects are equally significant; Moses gives

health and healing to the people by lifting on high the brazen serpent.

Here then Moses is introduced,—the great Old Testament type of Jesus, as was interpreted on the faith of the words, “A prophet shall the Lord your God raise up like unto me, him shall ye serve.”

There is a certain antithesis between the saving cross of Moses and the vile cross of the pernicious Haman.

The last of these subjects is the decapitation of Goliath by David; again antithetical—a bruised head—to the fate of Holofernes, subdued by a woman, as Goliath by a boy. The choice of an exploit of David has a peculiar force, as it is upon the restoration of the glories of his reign that Messianic anticipations so constantly turn, and as he is that one of the long chain of ancestors of whom the Saviour is emphatically designated the Son.

The stem of Jesse is a favourite type in old symbolical art; and we are presented constantly, in correct arborescent form, with a series of heads of the representatives of the pedigree of Jesus. The representation is often crude and quaint enough. Michael Angelo has given an equivalent of the indispensable type,—the chain of descent which was to unite the subjects of his ceiling with those that decorated the walls; he has done so in the charming domestic groups that fill up the lunettes and spandrels that were still vacant.

The alternations of Sibyl and Prophet are so arranged that not only is each Prophet followed on the same side by a Sibyl, but is opposite to a Sibyl on the corresponding pendentive of the other side; the number of pairs of pendentives however is uneven, namely, five; and in consequence, the plan involved the necessity of having an unequal number of male and female figures on either side. The right-hand side as we face the door has three Sibyls and two Prophets only, and on the left-hand of course the numbers are reversed.

The two pendentives at the opposite ends of the ceiling are both assigned to Hebrew prophets, and thus in the expression of the grand commissure of Semitic and Indo-European reli-

gions, preponderance is preserved for the race that gave the master-movement to the union. Jonah and Zechariah, to whom these conspicuous positions are assigned, are usually reckoned the earliest and the latest among the seven prophets who are introduced; but neither chronological order nor canonical will account for the sequence of the rest. Subjects were painted on the disks over the head of each which might be illustrative if we had an account of them.

Jonah.

<i>Libyca.</i>	Jeremiah.
Daniel.	<i>Persica.</i>
<i>Cumæa.</i>	Ezechiel.
Esaias.	<i>Erythræa.</i>
<i>Delphica.</i>	Joel.

Zechariah.

I await better instruction as to the theory of these combinations, and would prefer to listen to discourse rather than to proffer it, on what I can see is a rich theme,—the artistic management of harmonious blending and contrast between every figure and its opposite, with their lateral associates.

The particular motive of each grand figure and its relation to its secondary companions in the background, also afford scope for fine remark, for which I can at present but send readers to search elsewhere.

To the imagination of one who only knows these figures from engravings, they are apt to seem to the full as much works of sculpture as of painting. Indeed, it is curious to remark how the elements and theories of composition which Michael Angelo at the commencement of his career designed to realize in the uncompleted monument of Pope Julius, welled up again in his mind, and found place and purpose in the Sistine ceiling. Of that mausoleum, the grandest ornaments were to have been statues, of colossal magnitude, of prophets and apostles, paired alternately with ethical and philosophical abstractions in feminine personification; Paul and Moses with the Virtues of Active and of Contemplative life, and so forth.

Again, in the sketch that remains to us of the monument* we see the same architectural framework of the seated figures united with decorative infantine forms, supporters of piers and salient entablatures; and yet again another series of figures, subordinate in expression and intermediate in scale, but aiding by happy adjustment in both these respects to give relief and force to the centres of idealized thought.

The pairs of boys that support the salient cornice on either side of the several thrones, are painted, like pier and cornice, to appear as if sculptured in white marble; the larger figures that singly surmount these piers represent bronze, and are composed with reference to the large seated Prophet or Sibyl, whose throne they pertain to. The perspective of the piers and their cornices is independent for each niche or throne. Each has its own vanishing-point, as if the spectator stood exactly opposite to it. The boys below that support the name-labels are painted in natural colours.

I will notice one more point of treatment. I have said that the subjects painted on the compartments of the flat ceiling commence from the end nearest the altar; they do so, and they are so composed that the feet of the figures in each scene, the ground on which they stand or lie, is at that end. Shall we then say that the series was so adjusted in order to be viewed most favourably from this end of the chapel? Scarcely; in effect it will be found, if we hold any picture above our head, that we only comprehend it readily and comfortably when turned in such a sense that the heads of the figures are in the direction of our station-point and the feet more remote. Looked at the reverse way, the groups are unintelligible or seem to be upside down.

The ceiling therefore, I should suspect, is seen most favourably when the face is turned towards the grand altar, and the altar-piece of the Last Judgment. And this would not in any way interfere with the perusal of it in natural order, as from above downwards.

* D'Agincourt, *Sculpture*, Pl. XLVI.

If it is the case that when the work and colours were fresh the whole design could be appreciated from a station not very remote from the doorway, we may have an explanation of the smaller scale of the figures in the designs from the history of Noah. The nature of the subjects rendered numerous figures all but indispensable, and as these pictures were considerably nearer to the spectator, his eye was not called upon for an exertion beyond its power in this place.

So much must suffice from me on this immortal work of Michael Angelo Buonarrotti, to which I only intended in the first instance to advert cursorily, as leading to the subject I have chiefly in view,—the illustration of the Cartoons of Raphael.

The same consideration demands yet a few observations on the series of pictures that form the immediate sequel, though dating from an earlier period; the frescoes below the windows.

The life of Jesus is seen depicted on our right, as we advance to the altar, and that of Moses on the left. The numerous figures are on too small a scale to be seen favourably at such a distance. Each series of subjects follows historical order, commencing, like those on the ceiling, from the altar-end of the chapel and advancing towards the door. The opposite designs, from the Old and New Testament, have always a certain reference to each other, often of pregnant significance, often, on the other hand, barren enough, as will appear from a comparative enumeration.

In this contrast of designs on opposite walls I am irresistibly reminded of the paintings of Polygnotus on the opposite walls of the Lesche at Delphi, with subjects from a very different source, but parallel at least in being directed to enforce, as if of equal sanction, a ritualistic dogma and a code of moral duty. The peril of neglecting initiation and of infringing apostolical authority, are texts in all essentials identical. Not less resemblance is there in some of the modes of treatment; the superposition of groups by Polygnotus must have had much the same effect as the combinations of several moments of time in the paintings of Sandro Botticelli. Polygnotus, however, did not repeat the same personage in the way

that Sandro paints Moses, first as removing his sandals, and then again within a few inches kneeling unshod before the burning bush. On the other hand, I suspect the Greek was less skilful or less particular in indicating distance and diminishing remote figures. I refer to my account and restoration of his work in the "Classical Museum."

The intention of this series is most salient in the incidents from the life of Jesus, which are selected to give emphasis to the epochs of Redemption in the first instance, and then to the appointment and authority of apostolical hierarchy. The scheme and order are on this wise:—

1.		
Finding of Moses. (Or, Moses in the Bulrushes.)	Assumption of the Virgin.	Birth of Jesus. (Jesus in the Manger.)
(These three, by Pietro Perugino, were cancelled by Michael Angelo to make space for the Last Judgment.)		
ALTAR.		
Moses attacked by God at the Inn; Moses and Zipporah; the circumcision of their son.	2.	{ The Baptism of Jesus; in background Jesus preaching; also John; at a distance Jerusalem.
Moses at burning Bush; repels shepherds from the well of daughters of Jethro; smites the Egyptian. (Engraved in Eastlake's Kugler, p. 201.)	3.	{ The Temptation of Jesus (overcoming Satan); Service and sacrifice at the Temple in front.
Moses and Israelites by the Red Sea after passage; the song of Miriam; the host of Pharaoh struggling in the waves.	4.	{ The Calling of Apostles by the Lake,
Moses receives and delivers the Commandments from the Mount; the punishment of the people for their apostasy,	5.	{ Jesus Preaching on the Mount. (Engraved in Eastlake's Kugler.)
Punishment of Korah, Dathan, and Abiram; and also of the sons of Aaron; Moses before the Altar; in front Roman triumphal arch in the scene.	6.	{ Jesus gives the keys to Peter; in background architectural comparison of Solomon and Sixtus in inscriptions on buildings.
Last injunctions of Moses to Joshua; Moses reads to the people his last Psalm of praise.	7.	{ The Last Supper; in the background the Agony and Crucifixion.
Michael rescues the body of Moses from Satan. (Jude 9.)	8.	The Resurrection.

The last pair of subjects are on either side the doorway. Wherever these comparisons appear forced, the violence is in the Mosaic incidents on the left-hand side. The agreement obtained is sometimes but a happy accident, presenting itself with tolerable obviousness, as of the bulrush basket of the foundling Prophet, and the manger of the destitute Jesus.

In the second pair, Baptism and Circumcision are the respective rites of initiation of the Old and New Covenants.

In pair three, the discomfiture of Satan has a typical importance assigned to it, as the same conflict between the originator and the destroyer of Evil, that makes it the turning incident of the "Paradise Regained." Against this are set exploits of rescue by Moses; and the incident of the burning bush is added, I believe, on suggestion little more forcible than the scene lying also in a wilderness.

So, in the fourth pair, the value of the parallelism rests to rather a childish extent upon the agreement in water-side locality; albeit, in one case by salt-, and in the other beside a fresh-water sea.

In the fifth pair, the parallelism extends beyond common locality of a mount, to the moral position of the chief persons.

On the delivery of the keys to Peter in pair six, I shall have much to say when I arrive at the Cartoon; it was the typical installation of the Papacy. The parallel subject gives force to its significance,—edge and point.

The purport and correspondence of the two concluding pairs are self-evident.

The painters employed were Pietro Perugino, Luca Signorelli, Sandro Botticelli, Cosimo Rosetti, Domenico Ghirlandajo, Cecchino Salviati. The superintendence was given to Sandro, and to him we may probably ascribe the selection of the subjects. One asks, with vain curiosity, whether he had also a plan for the decoration of the ceiling, and how far it may have afforded a hint to Michael Angelo.

However this may be, the designs on the ceiling lead directly to the subjects on the walls by both ethical and historical sequence.—The chain of Scripture history was then further

carried on through its Apostolic section in the tapestries of Raphael; and, lastly, the mighty design of the Last Judgment, closed all the movements of Scripture and of the world with an outburst of awful magnificence, answering to what doubtless would have been before us as their opening act, had it been allowed to Michael Angelo to realize his conceptions of the fall of Lucifer.

THE ORDER OF THE CARTOONS.

The tapestries executed after the Cartoons by Raphael, and that are still preserved at Rome, are ten in number; of the original Cartoons seven are in England, the remainder have perished. It is certain that they were intended to be placed along the walls, as already described, under the horizontal courses of pictures from the Old and New Testament, and so to cover up and supersede, for the occasion, the imitative hangings. There is considerable difficulty, however, about their precise order and distribution, and no tradition survives at Rome that renders any assistance.

The ground-plan of the chapel was divided into two unequal parts by a transverse white marble colonnade, consisting of four columns on either side a central entrance, with entablature and high stylobate, and ironwork in the intercolumns. Four out of the six windows were included in the inner division, or presbyterium; and as the wall paintings were spaced under the windows, and the designs on the tapestries were divided by representations of pilasters, fancifully decorated, we are justified in assuming that they ranged with the pictures and windows above, by the same division which governed the ordination of the ceiling.

There were thus eight spaces on each wall, and the number is increased to ten, the original number of the tapestries, if we include the two corresponding spaces that were on either side the altar previously to the changes made to accommodate the requirements of the Last Judgment. This seems satisfactory enough, the more so as the subjects of the tapestries fall naturally into two sets of five each; the first having reference to

the history of Peter and the ante-Pauline Church, the second to the history and labours of Paul.

But difficulties presently occur. The second space to the altar's right is diminished one-third by the Pope's throne, which has attachments to the wall; and the fourth space on the opposite side is still more seriously interfered with by the gallery for the choir, and both throne and choir appear to have belonged to the original arrangements.

It is true we have certain tapestries of either set of diminished size, which permit us to cover the spaces in the way of arrangement of upholstery; and this process was carefully worked out by Bunsen, and has been rested in as satisfactory. It would be vain to contest the arrangement without details of measurement that are not forthcoming; and it must suffice to say that while the order he adopts confounds the historical sequence, it does not vindicate itself by any artistic or ethical principle, and scarcely pretends to do so.

The following is the series of subjects in their historical order:—

- | | |
|--|--|
| 1. [1] The miraculous draught of fishes, and calling of Peter. | 6. [6] The conversion of Paul. (Cartoon lost.) |
| 2. [2] The charge to Peter and delivery of the keys. | 7. [7] The rebuke of Elymas. (Only the upper half of the tapestry exists.) |
| 3. [4] The miracle of Peter and John at the Beautiful Gate. | 8. [8] Paul and Barnabas at Lystra. |
| 4. [5] The death of Ananias. | 9. [10] Paul imprisoned at Philippi; the earthquake. (Cartoon lost.) |
| 5. [3] The martyrdom of Stephen and complicity of Paul. (Cartoon lost) | 10. [9] Paul preaching at Athens. |

The numerals in brackets indicate the arrangement arrived at by Bunsen. The Martyrdom of Stephen is a very small tapestry compared with the others; and the Earthquake at Philippi is again much smaller, only $4\frac{1}{2}$ feet broad, and hence the transpositions to suit the limited spaces.

The order of time is the first most obvious principle of arrangement, at least by way of trial; there is, however, fair ground for modifying this on an appearance of systematic contrast and parallelism in the subjects of the designs, and this is not wanting.

If we regard first the Petrine series, we have before us displayed, on Biblical authority, in pointedly selected scenes, the origin and the pretensions, the functions, authority, and destiny of the Apostolical hierarchy. To Peter, the predecessor and representative of the Pope, called by special miracle, are assigned the charge of pastoral tending, and the authority to bind and to loose in heaven and on earth. The functions of mercy and of power, rescue and severity, are provided with all sufficient illustration in the healing of congenital deformity at the Beautiful Gate of the Temple, and the striking down of Ananias and Sapphira for a lapse in matters of temporalities; while Stephen the Martyr shows the spirit of the Church in affliction, and opening heaven that is its reward.

This last subject, by the presence of Paul, forms a transition to the parallel story of the great Apostle of the Gentiles. The conversion of St Paul, if indeed it occupied the right-hand side of the altar, would form the fittest pendant to the calling of St Peter on the left.

The miracle of the associated Paul and Barnabas, at Lystra, answers in its spirit of benevolence to that of Peter and John at the Temple; and the rebuke of Elymas testifies to a claim and confidence in authority almost as distinctly as the destruction of Ananias.

Stephen stoned, and Paul imprisoned, may be held, without violence, to give common illustration of the endurance of persecution and its reward.

Thus far well,—thus far, I think, unquestionably; we are now left, however, with the charge to Peter, and the sermon to the Athenian philosophers as its pendant. Certainly it is in this scene at Athens that Paul appears most positively in that function of Apostle of the Gentiles, in which he claimed to be co-ordinate with Peter, mighty with the circumcision. On this shadow of parallelism, however, I do not insist, but prefer to regard the Athenian Cartoon as independent, and as the closing expression of the final position of Christianity, that rising in a province among the obscure and the illiterate, struck so soon

and so boldly for a position in the very centres of education, of intellectual subtlety and culture.

While therefore we recognize a practical and philosophical analogy between the double series, we may hesitate to infer that the most decided parallels were really arranged antithetically. Were such indeed the case, it would be preferable to place the Petrine series in historical order and sacrifice that of the Pauline; but I believe that in the painter's thought historical sequence was regarded as much in one as in the other, and as of importance in both. Historical sequence would also be consistent with an inversion of the Pauline series, placing the conversion of St Paul opposite to the stoning of Stephen, but the parallels accommodated are countervailed by new discordances.

The foot of the tapestries has a representation of an architectural socle, with designs imitative of bronze; and on the Pauline series, we have here the secondary incidents of the Apostle's career, following on in historical order, with the grander designs, and thus making another protest against disruption. Below the other series, are incidents from the life of Cardinal Medici, Leo the Tenth, adjusted with a certain reference, as clear as can be expected, to the Apostolic career above. The election by the conclave, for instance, is subjoined to the calling of Peter.

I find it difficult, therefore, not to believe that the tapestries were planned and intended by Raphael to follow on in true historical and chronological order, though I am unable to explain away the difficulties of the interrupted spaces with the information that is at present accessible.

It seems, on every ground, appropriate that the earlier incidents of the history of Peter should be placed on the right-hand wall looking from the altar, as it is on that side that the earlier histories commence above. To commence the new series on the same wall on which the old concludes, upon an upper line, would have the harshness of a *boustrophedon* archaism.

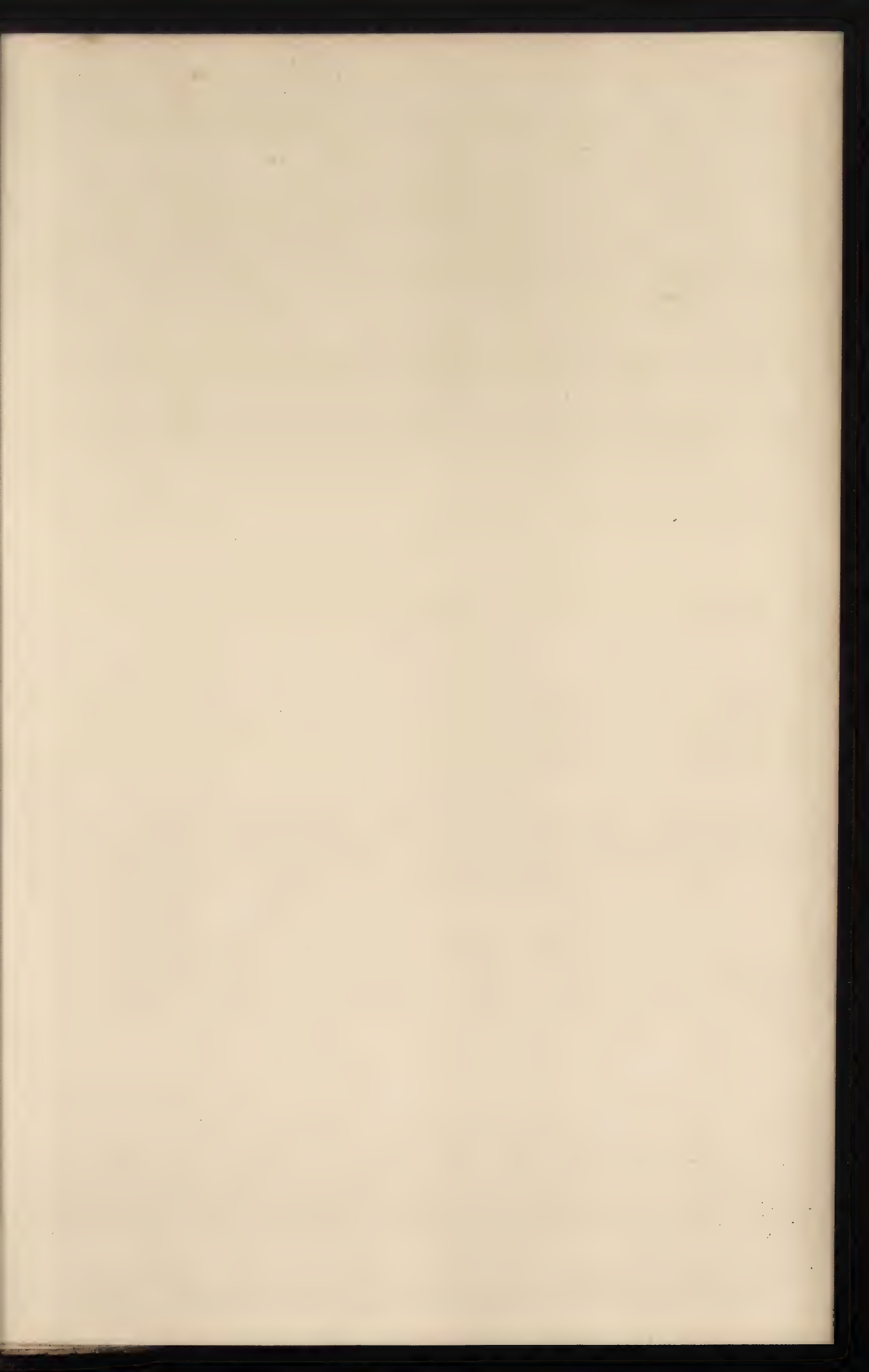
Peter, as the apostle of Judaism, comes fitly upon the side of and under Moses.

Raphael was occupied with the Cartoons in the years 1515, 1516; he was paid for them 434 gold ducats. The tapestries arrived in Rome in 1519.

In Waagen's "Treasures of Art in England," vol. ii., will be found a copious collection of technical notes and observations respecting the Cartoons, their execution, and the sketches, engravings, and tapestries that are connected with them. For such references in general I refer to the book. I content myself here with setting down a few disconnected extracts.

The Conversion of St Paul has been engraved by M. Sorello, etched by Louis Sommerau, and again recently engraved for the Arundel Society, by Gruner; *The Prison at Philippi*, etched by Louis Sommerau—so says my authority, is not to be found in the National Collection, nor can I trace it elsewhere—a drawing of the giant that personifies the earthquake is in Charles Rogers's collection of prints. The original sketch of *the Death of Stephen*, which has some differences from the Cartoon, is in the collection of the Archduke Charles at Vienna; it has been engraved by A. Barch, lithographed by Pilizotti.

The Cartoons are painted in size-colour on paper. It is a good observation, that the proportions of the figures, which far exceed the size of life, are in favour of effect in tapestry, which, from the thickness of the threads, would give coarseness to smaller figures and features. The broad character of the folds of the drapery is also an advantage in a design that was to be executed in wool: colours of dresses were adopted with like foresight, and hence the frequent introduction of shot materials, and of treatment which allowed high lights to be executed in gold thread, besides a certain number of draperies that were to be executed in gold almost entirely.





Photolith. by Day & Son

PIETATE IN PARENTES POTIOR.

From Otho Vænivs.

"EMBLEMATA DIVINI AMORIS." p. 43.

I. THE CALLING OF PETER.

THIS cartoon represents the calling of Simon chiefly, and then of his brother Andrew, and of James and John, from the state of fishermen on the Sea of Galilee to be fishers of men,—Apostles.

The boats are near a strip of land, occupied only by cranes; but we see that they have put well out from the opposite shore, where the crowd, whom Jesus had been teaching, is still lingering. The miraculous draught has declared itself; Simon's boat is full of fishes, while his partners or mates in the other boat are still straining to raise the over-charged net. At the end of the right-hand boat is seated Jesus, and before him Simon is on his knees in an agony of mingled enthusiasm and terror: "Depart from me, O Lord, for I am a sinful man;" behind him Andrew, with more elastic action, and an expression rather of single adoration, bends as he moves hastily forward, and in his expanded arms we see the movement of devotion that prompts the sacrifice to leave all and follow the Master.

It is impossible for any description to do justice to the feeling of these faces and gestures; here, if anywhere in the Cartoons, we have the very hand of Raphael himself, in finish as well as in design. Jesus raises one hand, the right, with a tranquillizing movement, to calm the excited, if not trembling, Simon.

James and John, in the next boat, are less immediately participant, though marked already by the prefiguring nimbus of Apostleship. John, the nearest to Andrew, is recognized by his unbearded youthfulness; his attention is already attracted, and, with his body yet unlifted from his labour, he turns his head to observe. One hand is already released from the net and rests on his knee to permit this movement, and with the other he rather holds the net for the moment than drags it; while the stalwart arms of his brother James, more mature in age, are in the full tension of undiverted toil. Zebedee behind, still more remote, seems engrossed with the balance and management of the boat, which the heavy strain on one quarter threatens to disturb.

The movement of John is scarcely more than may be due to his notice of the sudden movement of Andrew, but it is sufficient to blend the expressions of a pair of groups which here, as we shall find in other Cartoons, are at once combined and contrasted. In one boat already the brothers are by far more apostles than fishers; in the other they still remain rather fishers than apostles, yet not without an intimation of their coming change.

The muscularity of the sons of Zebedee is strongly emphasized, and the limbs and hands of Simon and Andrew also have the largeness and massiveness befitting their occupation; the hand and figure of Jesus receiving peculiar delicacy and slightness by the contrast. But it was evidently the painter's aim, and he succeeded, to give force to the spirit of his incident by showing that these cumbrous forms might be the vehicles of sentiments that become and that constitute the saint.

The gradation of movement and expression in these groups, so eternal are the inspirations of the highest art, have wonderful analogy to the dispositions of Phidias; as, for instance, in his group of the triple Fates, aroused by the marvellous epiphany of Athene.

The horizon of the picture is high, as in all the Cartoons. The line of water against the sky marks it exactly; the chief group is thus relieved against the light waters of the lake as a background: the broken line of coast is so distributed as to clear the heads and follow the lines of the groups. Only the head of Andrew is slightly backed by a margin of landscape, a variation which gives to the scheme a happy and accidental air.

A sketch in the hands of Mr Alexander Dyce, which may easily be or represent an original, shows the landscape background much lower.

The flying birds are introduced ingeniously to soften the suddenness or transition, in the background, to clear sky and level reflecting lake.

A light breeze moves the hair and beards of the figures, and gives pressure and movement to the drapery, with assistance to the free open-air effect. It is noteworthy how the flying drapery of John unites the groups, and still more so is the manner in which Andrew's right hand is relieved upon the mass, light upon dark, as his left hand is as definitely relieved by darkness against the light free background. The disproportion of the boats, or punts, has always been a subject of remark; and why, it has or may have been said, did not Raphael dispose of any pictorial superfluity of boat by an arrangement of foreshortening, by carrying the ends of the boats clear out of the picture, or by making one boat cover up the greater part of the other?

It is not for me to say; I can quite conceive that the disproportion may be due to an oversight of the painter; such lapses have happened to the best, and it is possibly due merely to familiarity that the disproportion does not now seriously damage the main effect of the picture. On the other hand, considering the independence and value of this effect, who will venture to say but that Raphael may have admitted the incongruity deliberately as even in some way, patent to himself, advantageous to the expression of the miracle, or softened in some degree, as

I have a suspicion was the case, by familiar precedents in earlier treatments of the subject.

Of the significance of the cranes in the foreground I shall have more to say presently; pictorially, they have great value in breaking the formality with which the figures in the boats are repeated by reflection in the water. Zebedee's chest is reflected, and the full face of the figure next to him is correctly seen in the water, though, as he stands, he presents only his profile to the spectator. The legs of Andrew, the body of Peter, the wooden boats,—all are discernible in duplicate with much more minuteness than is indicated in the engravings. The birds are so introduced as to relieve, while they do not interfere with, these duplications.

The drapery of John is red, the colour he usually is distinguished by as an Apostle; his hair is almost flaxen.

The drapery of Christ is now white in the Cartoon, though the reflection in the water is red. Either the colour has faded, as is most probable, or the indications for the tapestry workers were otherwise conveyed. In the tapestries it appears red.

I have spoken of the figure of Jesus as raising the right hand, and as seated in the right-hand boat, thus following the engravings of Dorigny, which reverse the positions of the groups, as seen in the Cartoons. Dorigny, in fact, in this reversal agrees with the tapestries; and there is not the slightest doubt that Raphael anticipated and allowed for this reversal, and that he designed the left hands on the Cartoons with regard to their ultimate transference into right. Following the tapestries, we shall find that Christ consistently delivers the keys to Peter with his right hand. Peter, in accordance with the text, grasps the right hand of the lame beggar; the Apostles denounce Ananias with right arms, free from the encumbering robe which is cast over the left shoulder; while Sapphira enters, counting her money from her right hand into her left. The friend of Sergius has station at his right hand, the lictors on his left, and the knotted togas give like indication. Mercury at Lystra holds his caduceus in his right hand, and the fellow-statue of Mars at Athens grasps spear with right hand, and carries shield to the left. The tapestry of the Conversion of Paul, no doubt, reversed the Cartoon that is lost, and it shows figures with swords hanging on appropriate side.

This scene on the lake is a calling of Apostles,—the summons from daily struggle for daily support, by coping with the coarsest material forces of wind and water for animal prey of the least noble order,—to become fishers of men—to set the end of life in gaining trust and conviction; to strive in unselfish endurance; and endeavour to give to

others the privilege of regenerate life and ardent faith and self-devotion that looks above, and fain would look beyond the world. Such is the subject of the Cartoon, and being such, it is most wondrously expressed in fundamental contrast and secondary associations by every line of treatment and shade of vigorous expression.

The change for the fishermen, at least as represented, was from the wild of water and open cope of sky to the crowded haunts of wretchedness and wrong; and the city on the horizon is no insignificant gloss in the exposition.

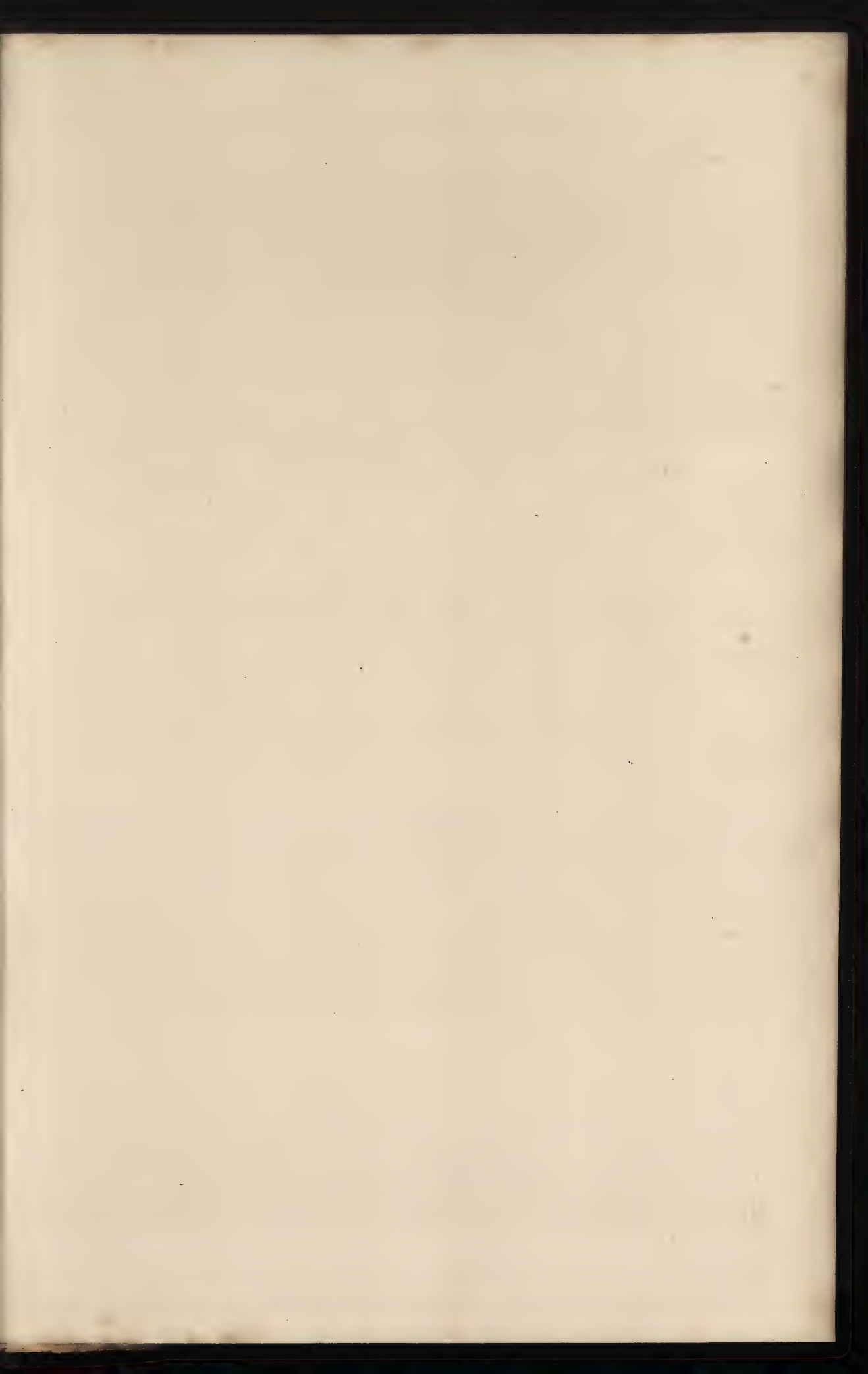
Peter and his brother are already visibly well advanced in years, and the prescribed transference of his activity involves almost a transformation; it implies a regeneration of energy in himself that guarantees the resources with which nature waits to second his regenerating labours upon a world engrossed with bodily exercise and appetite, and showing signs of growing cowed and cankered by accumulated prejudice and age. Peter is here type of the capacity of society for regermination from an obscure but a vigorous root.

The soul of an Apostle in the body of a fisherman! Opportunity in daily labour for the exercise of powers and proof of dispositions that constitute a calling above the honours of earthly potentates!

This was the ideal of morality and the manifestation of God in the world that Raphael reinforced, and made visible as well as legible for all ages, and displayed first in the high chapel of corrupted Christianity before priestly potentates, who claimed title and succession from Peter, and reversed the very spirit and process of his calling. What less can be said of plotters for sinister attraction of worldly pelf by quasi-spiritual function, by employing the mask of apostleship to embezzle the living of the needy, the haul of industry, and to starve them body and soul?

The Cartoon of Raphael, then, albeit he gives halos to saints, sometimes omitted by Protestant engravers, was the artistic culmination of that same development of the mind of Europe that was at this very time giving a vernacular translation of the Bible to the poor with a purpose as honest, however more liable to be misconstrued in process, and to reproduce original mischiefs,—the weed seeding with the corn.

The design on page 43 of the Emblems of Divine Love of Otto Vænius, illustrates the theme that the claim of God to our affections supersedes even the claim of our parents. The design itself might be enigmatical enough but for the elucidation of its purport in the texts from Scripture and comments of the Fathers of the Church in





Photographed by C. T. Thompson.

Engraved by J. H. Thompson.

RAPHAEL'S CARTOON OF THE CALLING OF PETER

Latin, the Spanish triplet, and the verses in Flemish and in French that garnish the opposite page.

The most significant text is from Matthew x. 37, "Whoso loveth father or mother more than me is not worthy of me." The French verses are thus translatable: "We are accountable to God for a love stronger and more zealous than we are to our parents, by whom we were born wretches subject to death, whereas his death delivers us from it; since, therefore, he voluntarily died for us, we are bound to live here for no other end but to cherish him wholly in heaven."

In the picture, accordingly, Divine Love is leading the Soul towards an altar, and points to a crucifix, which is placed upon it, the representation of the death of Christ; the Soul, the usual personification of the book, accompanies with willing step, and with eyes fixed on the crucifix to which she advances, while her hand is extended sideways, with a gesture of renunciation, towards an emblem that must necessarily symbolize the duty of children to earthly parents; necessarily, for only thus can the gesture be accounted for, and the symbolism of the picture be completed in agreement with the text. The emblem is quaint, but, when explained, apt enough; and as the text does not drop any hint as special aid to explain its aptness, I conclude that it was a well-known and accepted type. This type is a stork standing erect, with another stork couchant on its back. The filial piety of the stork—*ciconiæ pietas*,—is proverbial, at least in poetry, both Greek and Latin, and in the natural histories, at least, of the ancients. In the work of the Abbé Crosnier on Christian Iconography, St Ambrose and St Basil are cited (p. 319) as authorities for symbolizing filial piety by the stork (*cigogne*). (See Birds of Aristophanes, v. 1355; Sophocles, Electra, v. 1058; Ælian, Hist. Anim. iii. 23, and x. 16; Aristotle, Hist. An. ix. 14, 1; and Pliny.)

The pious office usually ascribed to the stork is the feeding its infirm parent; whether it was said also to extend its dutifulness to carrying its helpless parent I am unable to say, but could almost suspect that it was so. The smaller size of the carried bird indicates, however, that the standing bird here is the parent; swans and some other birds carry occasionally their young on their backs; this may suffice as an illustration of the device of the ingenious Fleming.

But the explanation thus obtained carries light, where light is more welcome and more interesting, as displaying a symbolical appropriateness for the cranes introduced by Raphael in this touching Cartoon of the calling of Peter, Andrew, and the sons of Zebedee. It now appears that there was a further motive for the introduction of the birds,

—whatever the variety of the genus they may be, whether storks or cranes,—than their avidity for fish, which would scarcely alone explain their prominence and conspicuousness.

Raphael chiefly followed the third Gospel in his representation of the calling of these Apostles ; there we find the miraculous draught of fishes, and there the gesture and exclamation of Peter, and the astonishment, the *θαύβος*, of the company. In the first Gospel, however, we find the mention of Zebedee as present ; he can be no other than the elder figure in the second boat, who is exempt from the excitement that in various gradations is animating the four. While, again, the third Gospel simply says, “they brought their boats to land, and left all and followed him,” the first with emphasis, or with a susceptibility of emphasis that was not lost sight of, says that “they straightway left the boat *and their father*, and followed him.” The word *left* is scarcely strong enough to represent the Greek *ἀφέντες* ; it should be rather, *gave up*, renounced, or even *deserted*. So Peter appeals later, “Have not we given up everything and followed thee?”

The second Gospel says that James and John “left their father Zebedee in the boat along with the hired servants, and departed after Christ.”

I think the proof is sufficient that on the strength of the expressions given in the first Gospel, the quitting of Zebedee by his sons at the call of Christ was recognized in the middle ages, and both before and afterwards, as a typical instance of the duty to prove worthy of Christ, by not loving father or mother above him,—that Raphael, in the cartoon in question, did not neglect this aspect of the incident, and that he conveyed his appreciation of it by his introduction of the birds, types of filial duty, which probably told the tale all the more easily from being long established in the function, and as little requiring then an interpretation in so many words, as they received afterwards when they reappeared among the Emblemata of the master of Rubens.

EUGÈNE DELACROIX.

(Concluded from p. 101.)

THE direction of the Beaux Arts did not, however, leave Delacroix to his lithographs. In 1837 he was entrusted with the decoration of the *Salon du Roi* at the Corps Législatif. It is in such grand decorative paintings, in the conception of large *ensembles*, that Delacroix's talent is most at ease, and his first attempt in that style is a true master-piece. He had on the cove of the ceiling eight unequal compartments to fill up; and on the walls, the space comprised between the archivaults and the ceiling. On the ceiling, in the four large oblong compartments, he painted four large reclining figures, personifying War, Justice, Industry, Agriculture; and in the four small ones, in the angles, the genii of these symbolical divinities. But on the walls he represented War, Justice, Industry, and Agriculture, by animated groups; showing the horrors of war, the advantages of law, sunny harvest scenes, and the riches of industry. All is marvellously varied and rich in colour, and the whole of this allegorical conception is in beautiful harmony with the architecture of the hall; there are no offensive perspectives, no discordant lines. Delacroix has not been as fortunate in the eight colossal figures of the seas and rivers bathing France, which he painted in *grisaille* upon the piers. They are heavy in their style, and do not match with the beautiful figures of the upper part of the decoration.

What distinguishes Delacroix most, after his magic colouring, is his art of ordering large compositions, and of developing

them without any affectation. To which we must add his profound understanding of history and of any grand poetry. He had the opportunity of displaying all these qualities of his talent in the decoration of the Library of the Luxembourg, and still more in that of the Library of the Corps Législatif. The first was executed in 1845. It presented very great difficulties. The cupola he had to decorate, is lighted only by a window placed on the level of the floor, and in a deep recess contrived in a side wall of the Library, so that the light coming from below and from a distance falls only on one side; the other side, more than a third of the cupola, being, even on the brightest day, in complete shadow. Any painting seemed doomed to irremediable obscurity. But Delacroix, by his great ability as a colourist, triumphed over this difficulty, and as we may say, created light.

From Dante, Delacroix borrowed the subject of his composition, which is a version of the fourth Canto of the *Inferno*. The Poet, led by Virgil, enters Hell through Limbo, where he finds the souls of the pure men, poets and celebrated warriors, who died without baptism.

We must first observe, that in treating subjects of historical antiquity, Delacroix animates them and deprives them entirely of their conventional masks. He gives them in a marvellous manner, warmth, movement, life.

This composition is divided into four large parts. The principal group, that which receives the light, comprises the imposing figure of Homer, surrounded by the poets Horace, Lucan, and Ovid. Delacroix has several times repeated the figure of Ovid, who seems to be the poet of antiquity he preferred and best understood, and he always gives a charming gracefulness to his countenance. The poet of the *Divine Comedy* advances with a bending knee, and is presented to the *Altissimo poeta* by Virgil. All this scene is imposing and elegant. The opposite group represents Orpheus receiving tablets from the hands of Sappho. Inspired by the Muse, he dictates to Hesiod the mythological traditions of Greece. The two other groups represent, the one, the illustrious Greeks,—Alexander leaning upon Aristotle,

Apelles, Achilles, then Socrates sitting under laurel bowers with Xenophon and Demosthenes, and around him crowd Plato, Alcibiades, and Aspasia. The other represents the illustrious Romans,—Cato of Utica holding in his hand Plato's Treatise, Porcia showing to Marcus Aurelius the burning coals which were the instruments of her suicide, Trajan, then Cæsar and Cicero, and at last Cincinnatus.

This large composition is encircled by a vast landscape, deliciously cool and calm, which refreshes the spectator's soul. One who, of Delacroix's works, knew only his pictures full of passion, would receive from the cupola of the Luxembourg an impression as deep as it would be unexpected. We shall never forget the feeling of quietude and serenity produced by the study of this beautiful work, which expresses in so profound a manner the calm and dignified life becoming heroes and wise men.

The ceiling of the Library of the Corps Législatif* offers a composition much vaster than the cupola of the Luxembourg. It embraces the whole history of the civilization of antiquity, from Orpheus to Attila. To developpe this immense subject, Delacroix followed the divisions offered by the architecture. The ceiling is divided into five small cupolas, and the extremities are ended by two large hemicycles. He has, accordingly, divided Antiquity into five zones, i. e. Science, Philosophy and History, Eloquence and Legislation, Theology, Poetry. Each of the cupolas being divided into four *pendentifs*, the artist divided each zone into four pictures. Thus the 1st cupola, that of *Science*, represents these four subjects:—Aristotle describing the animals sent to him from the conquered countries by Alexander. A slave drags by the horns a deer, prancing about. Another slave brings a gazelle in his arms.—Hippocrates refusing the presents of Artaxerxes, presented to him by kneeling satraps.—Death of Archimedes: the mathematician, meditating his problems, does not hear the Roman soldier, who is going to pierce him with his sword.—Death of Pliny the Elder: he studies the eruption of Vesuvius under a shower of ashes, and dictates to a

* Painted in 1847.

secretary, who writes near him. 2nd cupola, *Philosophy and History*. Herodotus questioning the Magians: he is received by priests at the entrance of an Egyptian temple.—The Chaldean shepherds studying the stars, and making the beginning of astronomy.—Socrates and his genius.—Death of Seneca: his veins are open, and with a stoical look he sees his blood flowing, his slaves support him, and his wife tears her hair in anguish. 3rd cupola, *Eloquence and Legislation*. Numa lying upon the moss, in a grove, listens to the words of the nymph Egeria, who has left her grotto, and has still one foot in the water.—Lycurgus consulting the Pythoness; the priestess, sitting and leaning on her elbow, is meditating her answer. Lycurgus has just placed a kid upon the altar, and advances with a branch of laurel in his hand.—Demosthenes practising oratory on the sea-shore.—Cicero denouncing Verres. 4th cupola, *Theology*. Adam and Eve driven from Paradise.—The Jews in captivity at Babylon.—The death of St John the Baptist: he lies beheaded at the foot of the stairs leading to Herod's palace. The executioner lays the bleeding head on the dish held by Salome.—Peter's drachma. 5th cupola, *Poetry*. The education of Achilles.—The Muse inspiring Hesiod.—Ovid in Thrace.—Alexander causing Homer's Works to be shut up in a golden casket.

A volume would be necessary to analyze, in a satisfactory way, these 20 pictures. Want of space obliges us to say but a very few words on the most remarkable. On the first line we place the *Education of Achilles*, admirable for its animation. The centaur Chiron carries Achilles on his back, and points to him the prey he is to aim at. The young hero, who, as well as the centaur, is seen from behind, shoots an arrow. Youth, force, and life could not be better expressed. *Herodotus consulting the Magians* is another master-piece, but in quite a different style. Here we have wisdom and calm. Eugène Delacroix's imagination, rich as it was powerful, has with rare skill called up these wise men of the early ages—most strange types and depositaries of marvellous secrets. Let us name also the solemn composition of the *Chaldean Shepherds*. What space, what depth in all the picture! *Demosthenes practising oratory on the sea-shore*. The

figure of the orator is full of action; his gesture seems to command the waves, and the wind, which swells his cloak, adds to the life of the picture. The background is a bay formed by two promontories. And the *Jews in Captivity at Babylon*, which expresses in so keen a manner all the miseries of exile: a man, a woman, and a child are sitting in attitudes of profound dejection in the shade of a tree, on a branch of which hangs a harp. The man raises his head, and his look struggles towards Jerusalem. The woman is completely crushed down. Further off another woman is seen lying and looking fixedly over the sun-burnt plain. In the background are the walls of Babylon. Delacroix has very seldom succeeded well in painting women. In this last picture, for instance, the figure of the woman has nothing noble; it exhibits material depression alone. Gracefulness was wanting to the genius of Delacroix, and he could not understand what was *pretty*. As Mr About wittily remarks, "Le mot *joli* était effacé de son dictionnaire de poche." However, though his figures of women lack grace, they are never vulgar; such a reproach can never be brought against Delacroix.

The *pendentif* on the right hand of the *Jews in Captivity at Babylon* is that of *Adam and Eve driven from Paradise*. Delacroix conceived this subject in a new, original, and impressive way. What he has especially thrown into the expression of our first parents is the feeling of shame. In the lower part of the composition, Eve is sitting with her head bent down. Higher up, Adam bows under the curse of the Angel, who, from the midst of a burning halo, makes his sword flash over them.

The two hemicycles represent, one the *cradle*, the other the *tomb*, of the civilization of antiquity. The first shows *Orpheus bringing civilization to Greece, still barbarous, and teaching to its inhabitants the arts of peace*. Charmed by the sound of his lyre the savage men crowd around him, the centaurs leave their forests, and the naiads come out of the rivers. Even animals come near the divine singer. Then under the auspices of Minerva and Ceres, who hover in the air, the first

essays of agriculture are attempted; a plough is dragged along by oxen, and cows are milked by women. Further, hunters disembowel their victims, hung up to an oak, and try to read the future in their reeking entrails. The landscape forming the background is beautiful and inundated with light.

The subject of the second hemicycle is *Attila followed by his barbarous hordes trampling upon Italy and the Arts*. Torrents of Huns descend from the Alps at the full gallop of their wild horses. They burn, ravage, and plunder everything on their way, and their horses trample upon dead bodies and ruins. Some fugitives hurry towards the sea, which on the left of the picture spreads its blue waves further than the eye can reach; but they give way under the weight of the remains of art, of the domestic gods, of the sick they have snatched from the weapons of those terrible destroyers. In the centre of the picture, riding a rough and furious horse, Attila commands the whole action, and is brutally striking dying Italy, whose crown is broken. This scene of terror forms an immense contrast with the sylvan and quiet scene opposed to it. Both are master-pieces in their different styles.

Delacroix alone could have conceived such a vast poem, and developed it with such unwonted superiority, remaining always faithful to history, and connecting all these separate wholes by an indissoluble moral unity, so that these 22 compositions form but one work, and a work of majestic grandeur, the greatest the artist has produced. But if the poet was always equal to his task, the painter has not always been so fortunate; not that his colouring is less marvellous here than in his other pieces, but there are negligences in the outlines (in the *pendentif* representing *Cicero denouncing Verres*, for instance) which distress the eye, however little the details are studied.

Another *chef-d'œuvre* of Delacroix, and one in which he displayed the greatest richness of colouring, is the ceiling of the Apollo Gallery at the Louvre.* The subject is *Apollo victor over the Serpent Python*, a subject which gave free scope to his

* Painted in the years 1849 to 1851.

imagination. Let us leave him to describe his great composition himself.

“Le dieu, monté sur son char, a déjà lancé une partie de ses traits. Diane sa sœur volant à sa suite lui présente son carquois. Déjà, percé par les flèches du dieu de la chaleur et de la vie, le monstre sanglant se tord en exhalant dans une vapeur enflammée les restes de sa vie et de sa rage impuissante. Les eaux du déluge commencent à tarir, et déposent sur les sommets des montagnes ou entraînent avec elles les cadavres des hommes et des animaux. Les dieux se sont indignés de voir la terre abandonnée à des monstres difformes, produits impurs du limon. Ils se sont armés comme Apollon. Minerve, Mercure, s’élancent pour les exterminer en attendant que la sagesse éternelle repeuple la solitude de l’univers. Hercule les écrase de sa massue; Vulcain, le dieu du feu, chasse devant lui la nuit et les vapeurs impures, tandis que Borée et les Zéphirs sèchent les eaux de leur souffle, et achèvent de dissiper les nuages. Les nymphes des fleuves et des rivières ont retrouvé leur lit de roseaux et leur urne encore souillée par la fange et par les débris. Des divinités plus timides contemplent à l’écart, ce combat des dieux et des éléments. Cependant du haut des cieux, la Victoire descend pour couronner Apollon vainqueur; et Iris, la messagère des dieux, déploie dans les airs son écharpe, symbole du triomphe de la lumière sur les ténèbres et sur la révolte des eaux.”

This description, complete as it is, cannot, however, convey the least notion of the magic of the light and the colouring. By means of combinations of marvellous fineness, Delacroix has concentrated all the brilliancy of his colours upon the resplendent figure of Apollo, who bestows light all around him. Such effects cannot be described; one must see them and have warmed under that marvellous splendour as under the rays of a summer sun.

We will not describe the decorations of the *Salon de la Paix*,* at the Hotel de Ville, where allegory, properly so called, predominates. In them, as in his other compositions, the artist has shown the variety of his talent and the inexhaustible fecundity of his imagination.

But these decorative paintings did not absorb Delacroix’s mind so much that he could not produce other works. Never,

* Executed in 1853.

on the contrary, did his brush create so much; and his great historical pieces are of this very period (1837—1850). The galleries of Versailles possess two of them, the *Battle of Taillebourg* and the *Entering of the Crusaders into Constantinople*, which is a splendid interpretation of the refined barbarism of the middle ages. Proud and rigid barons riding their war-horses and holding high their lances, advance slowly in the shadows projected by the buildings. They remain unmoved at the sight of the heart-rending spectacle around them; the last convulsions of the dying, the women half naked, dishevelled, weeping as they lift up the dead. They only look up amazed at the marbles and the riches of the sacked palaces. The light in this picture also has in it something harsh, caused by the reflection of the deep blue of the sea on the white walls of the city, which adds to the effect of the scene. This picture, as well as the *Battle of Taillebourg*, is executed with the impetuosity natural to Delacroix and the bold touches of the great colourist. His other historical pictures are—*King John at the Battle of Poitiers*,*—his young son, Philip the Bold, aged 14, tries to protect him in the *mêlée*; *Death of the Duke of Burgundy at the Battle of Nancy*;† *Marcus Aurelius*, on his death-bed, recommends his son Commodus to a few friends, like him, philosophers and stoics;‡ *Death of Cleopatra*; *The Emperor Justinian composing his laws*;§ *The Justice of Trajan*,|| which presents effects of light similar to those of the *Crusaders at Constantinople*; *Boissy d'Anglas*, and *M. de Dreux Brézé before the Counsel of State*, two pieces full of violence and passion.

Delacroix's genius was not less fruitful in works, the subjects of which were borrowed from poetry. Here he excels and depicts such scenes as penetrate the very soul. His *Wreck of Don Juan* is well known; it is, perhaps, the work in which Delacroix approached nearest to reality, such as we can imagine it from Lord Byron's narrative:

"The fourth day came, but not a breath of air,
And ocean slumber'd like an unwean'd child:

* Belonging to the Viscount d'Osembray. † At the *Musée* of Nancy.
‡ *Musée* of Lyons. § At the *Conseil d'Etat*. || *Musée* of Rouen.

The fifth day, and their boat lay floating there,
 The sea and sky were blue, and clear, and mild.
 * * * * *
 The seventh day, and no wind—the burning sun
 Blister'd and scorch'd, and, stagnant on the sea,
 They lay like carcases ; and hope was none,
 Save in the breeze that came not ; savagely
 They glared upon each other—all was done,
 Water, and wine, and food,—and you might see
 The longings of the cannibal arise
 (Although they spoke not) in their wolfish eyes."

It is that boundless sea, that death-like calm, that sky so deep and blue, and yet sinister ; and that boat lost in the midst of immensity, the last refuge of the wrecked, whom hunger has made mad, and who draw lots to know "who should die to be his fellows' food." The moment chosen by Delacroix is that very moment when the lots are drawn. The man who puts his hand into the hat to draw the fatal ticket accompanies his doing so with a sign of horror, which is not noticed by his fellow-sufferers, for they lie motionless, stupefied by long and intense suffering. That horrible silence chills one's blood in the veins :

"The lots were made, and mark'd, and mix'd, and handed
 In silent horror, and their distribution
 Lull'd even the savage hunger, which demanded,
 Like the Promethean vulture, this pollution."

From Lord Byron also Delacroix borrowed the subjects of his pictures, *The Prisoner of Chillon*, and *Tasso in Prison*. The sadness of this last piece is enough to draw tears from the spectator ; so well has Delacroix rendered the moral torture of this great genius, shut up with madmen, because he loved the sister of the Duke of Ferrara.

"Hark to his strain ! and then survey his cell !
 And see how dearly earn'd Torquato's fame,
 And where Alfonso bade his poet dwell :
 The miserable despot could not quell
 The insulted mind he sought to quench and blind
 With the surrounding maniacs, in the hell
 Where he had plunged it "

We must not omit the *Doge Foscari*, obliged to assist at the

reading of his son's death-sentence, so strikingly dramatic; nor the last scene of Ugolino :

“ Poscia che fummo al quarto dì venuti,
Gaddo mi sì gittò disteso à piedi,
Dicendo : Padre mio, che ? non m'aiuti ?
Quivi morì ”

The suffocation of death which has seized upon the son of Ugolino is rendered with unique power.

Whether Delacroix sought his inspirations in modern or in ancient poetry, he always took delight in subjects intensely dramatic. His *Medea* is one of his finest pictures. The drawing of it is grand, and there is largeness in the form. He has not chosen the moment of the crime, but the one preceding it, when Medea is looking with fearful anxiety at the departing ship of Jason, and feeling her fury rise she snatches in her arms her children she is going to poniard. There is in the attitude of her head such a tragic pride; and in her calmness, an awful expression of rage and despair.

The same dramatic qualities, the same grandeur and passion, are found in the religious paintings of Eugène Delacroix. His *Pieta*, a fresco, in the Chapel St Denis du St Sacrament, in the Marais, leaves an indelible impression. The grief of the Virgin holding on her knees the body of Christ is so harrowing, so intensely *human*, that it moves one's very heart. No resignation, no feeling of calmness is found there. It is the passion of grief bursting from that mother's heart, as if she were alone. The other figures contribute to this effect. Mary Magdalene, with her hair dishevelled, throws herself on the feet of her adored Saviour, and looks up to him with an expression of unutterable anguish; and the other Mary, less passionate but not less moved, clings to one of the hands of Christ. Behind the mother of Jesus three disciples support her and mingle their sorrow with hers; whilst at a distance, on the right hand of the picture, two other disciples are seen looking on the agonizing scene. The faint and doubtful glimmer which lights, in the background, the mournful hills of Judea, the desolation of nature, the darkened sky, conspire to produce the profoundest impression on the soul.

Jesus sleeping in the Tempest; the *Good Samaritan*; *St Stephen*; * the *Ascent of Calvary*, and especially *St Sebastian*, would each require a detailed analysis; but we long to come to the great religious work of Delacroix, the *Chapel of the Holy Angels* in St Sulpice, executed in 1861.

He did not take for the decoration of this chapel such subjects as would recall angels of mercy and hope; faithful to his dramatic genius, he shows the angels of the Lord as the supernatural instruments he employs to inflict just chastisement. And the three subjects he selected are, for the ceiling, *St Michael overcoming Satan*; and for the two walls, *Heliodorus driven out of the Temple*, and the mysterious struggle of *Jacob and the Angel*.

The St Michael of the ceiling recalls, very unhappily, the St Michael of the Louvre. It is most strange that Delacroix, so bold a painter, should have lacked courage here, and have fallen into imitation. The outline and posture of his archangel are the same as those of the sublime work of Raphael, with this difference, that the St Michael of Delacroix wants energy, and his foot touching so lightly the shoulder of Satan, gives a trivial air to his attitude. The group is placed upon a huge rock, around which lie the bodies of the rebel angels already vanquished by St Michael. In these accessories, nothing reminds us of *il divo Raffaello*, and the powerful originality of the master is once more seen there, as well as in the colouring, which is actually *glittering*. The principal group stands detached before phosphorescent clouds, which he alone could paint with such magic. Under this ceiling, in the four *pendentifs* of the vault, four angels are painted in *grisaille*, and their sober hues help the eye to pass to the less brilliant colours of the two other paintings.

The right-hand panel represents the *Expulsion of Heliodorus from the Temple*. It is again a subject illustrated by Raphael, and in one of his grandest creations. Attempting such a subject was dangerous, as well as daring. But here Delacroix frees himself from all suspicion of imitation. The actors are the same, the action the same; but the picture is utterly different. First of all, the scene is completely changed;

* At the Musée of Arras.

it is no more before the altar that the ambassador of Seleucus is crushed down, but outside the temple, at the foot of a gigantic staircase. The background of the picture is divided in its entire height by immense columns, Asiatic in style, supporting bold and rich architecture. The upper part of the picture is animated by the group of the high priest, surrounded by Levites and women, who, terrified, gaze from the top of a gallery upon the drama which is passing below. These two parts are connected by the figure of a woman, who with uplifted hands is ascending the stairs. In the foreground, the angel of the Lord is seen, in his splendid golden armour, with a sceptre in his right hand, riding upon a horse which he causes to spring upon Heliodorus, and to spurn him with its hoofs. The aspect of this angel is calm, his expression proud and scornful; he does not himself touch the sacrilegious plunderer, but seems to preside over the execution, and to command the two other angels who rush with rods in their hands to strike the minister of Seleucus. The first of these two angels lies horizontally in the air at a small height from the ground. He has no wings, neither has the second angel, who darts, head downwards, from heaven. Nothing can be bolder than this figure, and the expression of the countenance is that of righteous anger.

Such figures as these, which, strictly speaking, do not *float*, and yet have no visible means of support to assist our imagination, are often seen in Delacroix's works; in the ceiling of the Louvre, for instance, and in the Muse inspiring Hesiod. But we wonder why the painter, who has denied wings to his flying figures, has given them to the proud and brilliant cavalier who is very solidly supported on his horse! Nothing in the narrative can lead us to fancy that he had wings rather than his two attendants. Perhaps it was to free himself from the least approach to imitation of Raphael. Delacroix, however, has been remarkably successful in this figure, which is grandly ideal. Heliodorus lies prostrate in the midst of the overthrown treasures; his head is thrown back, his arms fall in the shape of a cross, and his foot is lifted up. The overthrow is complete, and indicates better than a nobler attitude would, the supernatural

intervention of the Lord. Raphael's Heliodorus has more dignity, he makes a last effort to escape the blows; but is he as exact a translation of the narrative,—“and immediately Heliodorus fell to the ground?”

On the right hand of the picture the accomplices of the despoiler, who were running away with the vases full of gold and jewels, stop and turn round horror-struck, and seem to be themselves, also, crushed.

“Notwithstanding all the temerity, strangeness, incoherence of this picture,” says M. Vitel, “the scene is grand, extraordinary, interesting, and of powerful effect. Pass over the details, drive away all memories and comparisons, think neither of Raphael nor of anything complete and finished in painting, remain frankly unprejudiced, and you will be, I do not say charmed, but deeply moved by the intelligent life hidden under that *fracas* of colour and forms. For my own sake, I should be extremely sorry if this Heliodorus did not exist,—because it is in itself an original work and of high value, and also because it enables me to understand better the Heliodorus of the Vatican.”

Jacob wrestling with the Angel is opposite to the Heliodorus. Here we have no more comparisons to draw; it is an entirely original composition. What at first sight strikes the spectator is the grandeur of the landscape,—those secular oaks, with knotted trunks, vigorous branches, and rich foliage, rising as high as the top of the picture, the colossal proportions of which harmonize with the gigantic architecture of the opposite picture,—those trees are planted upon a hillock which shelters the valley in which the mysterious struggle takes place. Delacroix has chosen the moment when the angel, seeing the day breaking, touches Jacob's thigh, “and the hollow of Jacob's thigh was out of joint.” The attitude of the angel is noble; but, contrary to the story of the Bible, Jacob is the attacker, and he falls upon the angel with his head down like a furious animal. It is, however, impossible not to admire the living power displayed by the artist. Jacob's body shows that he has sprung with a single bound upon his adversary; only an immortal could resist so terri-

ble a shock, which is rendered with so much passion and boldness that we can fancy it actually taking place before us. The freshness and marvellous calmness of the scenery form the greatest contrast with the scene of the struggle,—the waters of the torrent break against the stones and rocks, the mountains of the background are gilded with the rays of the rising sun, and the large train of Jacob's servants and cattle winds along quietly in the country, appearing and disappearing in the inequalities of the ground.

The narrowness of this chapel is injurious to this admirable composition,—it cannot be seen from a proper distance, and so loses part of its harmony. The tones which are harsh and crude when seen so near, would at a greater distance be transparent and harmonious. Notwithstanding all this, one is charmed and forced to admire this truly poetical and grand piece.

These three pictures are executed in encaustic painting, a process generally cold and dull, but Delacroix succeeded in giving it a brilliancy and warmth unknown before. Delacroix has been much reproached for the scarcely religious character of the decoration of the Chapel of the Holy Angels,—which, in fact, has nothing that would inspire contemplation. This reproach is not just. The great painter could not be asked to relinquish the very beauty of his genius, its life, its brilliancy, its passion, and to submit to the austere laws of ordinary religious painting. When this chapel was entrusted to him, the ardent and daring nature of his talent was known, and also his aristocratic pride, his horror of any compromise. He was in this work faithful to his principles, and displayed in it all the fire of his imagination, all the richness of his execution.

The *Chapel of the Holy Angels* was the last great work of Delacroix. Not that he rested after it,—he worked till his latest day; but death prevented him from completing many pictures, one of which was far advanced and would have been worthy of his renown: *Botzaris surprising the Turkish camp, at the rising of the sun, and falling mortally wounded*.

He passed the greatest part of his last years in a small country house he had bought near Paris, and where he liked to retire to enjoy greater solitude, and be alone with his beloved art. He did

not, however, give up his friends, and though small, the evening parties which Delacroix enlivened by his wit and highly-cultivated mind were charming indeed.

It was in this small country house, Champrosay, that he fell sick in May, 1863. But he was able to return to Paris, and there he died, after a painful and tedious illness, on the morning of the 13th of August. Ten days before, he dictated his will, in which he forgot no one, either of his friends or of his relations, not even his old housekeeper, who had served him and cared for him for more than thirty years. He left his country house to his cousin, Rièsenne, the son of him who had helped him in his first essays in painting; he remembered all who had supported and encouraged him then,—M. Thiers, for instance, to whom he left two fine bronzes. The last clause of his will related to his tomb:—

“Mon tombeau sera au Père Lachaise, sur la hauteur, dans un endroit un peu écarté. Il n’y sera placé ni emblème, ni buste, ni statue. Mon tombeau sera copié très exactement sur l’antique, ou Vignole, ou Palladio, avec des saillies très prononcées contrairement à tout ce qui se fait aujourd’hui en architecture.”

This wish sums up for us the whole of Delacroix. After his death, as during his life, he wished to be placed in full light, upon a remote height,—alone, and lighted by the rays of the sun, the magical reflections of which he had seized and fixed upon his canvas. He dreaded also degenerated architecture of an effeminate delicacy; he desired something grand and noble, a monument which would render him conspicuous amongst the dead, as his powerful genius had made him amongst the living. And his friends, full of respect for his last wishes, are raising a monument copied from the sarcophagus of Scipio Barbatus.

We must not conclude our article without saying a few words on the exhibition of Delacroix’s works, which was opened on the 13th of August, in the Galleries of the National Society of Fine Arts in the Boulevard des Italiens at Paris.

In collecting and exhibiting the works of this master, the National Society of Fine Arts only fulfilled a duty. Delacroix was one of its founders. But this duty was a difficult one,—so

much the more, that the prodigious labours of the great painter are so widely dispersed, that to collect the whole of them would be an impossibility. However, thanks to the zeal of the members of the Commission, composed for the most part of friends of Delacroix, 300 pieces, including pictures, sketches, drawings, lithographs, &c., were collected.

This number, it seems, would suffice for the illustration of Delacroix's genius. Unhappily several of his chief works are represented only by sketches, or first thoughts, such as *Don Juan*, *Sardanapalus*, *Lion Hunting*. Others are altogether wanting,—*The Justice of Trajan*, *Ugolino*, *the Foscari*, for instance.

And then, to know all the power, all the greatness of the genius of Delacroix, one must go to the libraries of the Luxembourg and of the Corps Législatif. Let us not, then, expect too much from an exhibition of his works. Though it must be incomplete, we find there the great features of his genius,—first, the pictures so familiar to us, *Dante and Virgil*, the *Massacre of Scio*, his great historical pieces; then, his master-pieces in colouring, *Women of Algiers* and the *Jewish Marriage*; a large number of sketches of every description, and of small pictures, such as the *St Sebastian* and *Tasso*, which we distinguish amongst the rest. We should also mention two heads of women, most admirable in expression, some wonderful drawings of animals, and a few religious pictures,—*Christ in the Garden of Olives*, *Christ sleeping in the Tempest*, and the *Disciples of Emmaus*, in which we find all the striking features of Delacroix's genius,—power, fire, passion, everything but the purely religious sentiment.

The publication of his letters, which is expected shortly, will afford us a welcome occasion for saying a few words more respecting this great artist.

M. C. H.

THE
NATIONAL GALLERY, THE ROYAL ACADEMY,
AND THE
ROYAL COMMISSION.

Report of the Commissioners appointed to inquire into the present position of the Royal Academy in relation to the Fine Arts; together with the Minutes of Evidence, 1863; Observations of the Members of the Royal Academy of Arts upon the Report of the Commissioners, &c., &c. (March 15th, 1864). Presented to both Houses of Parliament, by command of Her Majesty.

HOWEVER barren of political or legislative fruit the session of 1864 may have been, it has not, we fear, been without very serious influence on the arts in this country. As far as we can now judge of the effect of one of its debates, it may be said to have postponed, for a long time, if not indefinitely, the settlement of two long-disputed and closely-connected art-questions—the fitting bestowal of the National Pictures, and the satisfactory adjustment of the relations of the Royal Academy to the public and the artists by profession. We shall be glad if the event should contradict our anticipation, that a golden opportunity has been lost of securing for England a National Gallery, worthy of the treasures of art we have to hang in it,

and surpassing in lighting, convenience of access and inspection, and wall-space, every other public gallery in Europe. It aggravates this disappointment, that the same opportunity should have held out a hope of restoring our Royal Academy to fuller efficiency as a centre of influence on English Fine Arts, of remodelling its most imperfect system of instruction, broadening its basis, and making it in reality what it now is in name, an association of the highest artistic power of the time, and a true aristocratic guiding and governing body for the artists of England.

Thanks to the decision of the House of Commons (how induced or justified, we shall consider by-and-by), we must still—who shall say for how long a time to come?—submit to see a national collection of pictures, as choice—in proportion to its size—as any in Europe, housed in a building of mean and ugly exterior, with rooms shabby, ill-ventilated, inconvenient, already altogether inadequate in wall-space to the number of pictures requiring accommodation, and, of course, leaving no margin for future purchases, gifts, or bequests. Even this insufficient building we must still submit to see shared between the national pictures and the Royal Academy, whose schools, collections, and exhibitions are as insufficiently accommodated in it as the national pictures. We must still, in consequence of this insufficiency, consent to have our national pictures imperfectly protected, ill-lighted, ill-seen; and to know that many possessors of valuable works of art, who would gladly give them to the nation, if safe and worthy provision had been made for their custody and display, are checked in their liberal intentions by the want of such provision; to see, separated from the other national art treasures, our National Portrait Gallery, and various English collections, bequeathed, *en bloc*, to the nation, but, owing to the want of a proper national gallery, given to other institutions; to have that school of Fine Art, which should be the national one, imperfectly lodged at all times, and for the four best months of the year shut altogether; the range of Academic usefulness and honour narrowed; our painters, yearly, irritated and injured by the rejection of pictures from

the Academy Exhibition, for insufficiency of exhibition space alone, or by the necessarily imperfect display of the majority of the pictures admitted; and to know the baffled hopes, the sickening disappointments, the privations and sufferings, the unjust imputations, the heart-burnings, quarrels, intrigues, and infinite varieties of mischief, which are the consequence of this state of things. All this the House of Commons seemed, this year, to have a golden opportunity of rectifying, but it has thought fit—we will not say without reason—to put the opportunity aside. To make the matter more aggravating, the House took this course at a moment when a Royal Commission, singularly well selected,* had heard evidence, and reported on the present position of the Royal Academy in relation to the Fine Arts of this country. The evidence taken was pertinent, full, and fair. It was given by friendly and hostile witnesses; painters, critics, connoisseurs, lawyers, patrons, officials. The report founded on it was a model of its kind, admitted on all hands to be business-like and judicious, candid and courteous; and it included, or rather consisted of, a series of thoroughly practical suggestions and recommendations. The last of these recommendations was, that the Government should undertake the construction of a new National Gallery, either on the site of the present one, if it could be sufficiently enlarged (which the Report hinted at reasons for doubting), or at Burlington House. The Commissioners forbore, however, from giving any positive opinion on the best site for a new National Gallery, as beyond their province, but expressed their conviction that if the National Gallery should be reconstructed on a new site for its own benefit and advantage, no less benefit and advantage might be conferred on the Royal Academy. “In such a case,” they say, “we think the whole of the present building in Trafalgar Square should be handed over to the Royal Academy for their use, subject to such conditions and arrangements as the Government of the day might determine.” In such an event they suggested the

* Lord Stanhope (chairman), Lord Hardinge, Lord Elcho, M.P., Sir E. Head, William Stirling, M.P., H. D. Seymour, M.P., and Henry Reeve, Esq.

feasibility of an architectural improvement of the present front of the Gallery, which would better fit it for its noble site. If the whole of the building were given up to the Academy, it was stated that the existing accommodation might be more than doubled, and that this gain of space would enable the Academy to carry out the high objects that are set before it. All the previous recommendations of the Commission may be said to have hinged on this. "The conditions and rules which we have indicated as essential"—so runs the last paragraph of the Report—"would come to the Academicians, accompanied by the boon of a vast increase of space and a greater fixity of tenure. We think, therefore, that the public would have a right to expect, *on these terms*, a ready and cheerful concurrence on the part of that distinguished body, in these measures of amendment which we have proposed, and an harmonious working together of its members, old and new, towards their combined and noble object, the promotion and development of art."

It is apparent from this passage that the Commissioners considered, in some sense, that the concession of the entire National Gallery to the Royal Academy was to be the consideration for their adoption of the reforms suggested in the Report. Assuming, in accordance with our conclusion* on the subject of these reforms in a previous article, that the changes recommended by the Commissioners are, in the main, wise and necessary, before we throw upon the House of Commons the responsibility of rejecting the Government proposition for the erection of a new National Gallery, in the garden of Burlington House, and for handing over the whole National Gallery to the Academy, it is essential that we should know the decision of the Academy on the recommendations of the Royal Commission. For the rejection of these, in their most important particulars, may be said to amount to what the law calls "a failure of consideration," on the part of the Academy, for the surrender to them of the half of the National Gallery now occupied by the national pictures. It would be too much, perhaps, to assume, on the

* See No. III. of the Fine Arts Quarterly Review.

other hand, that, even had the Royal Academy accepted the suggestions of the Royal Commission, the House of Commons would have agreed to the proposal of the Government. It is a fair conclusion, from the habitual temper of the House on all proposals involving expenditure on Art, that the only chance the Government could have had of securing its assent to the reërection of a National Gallery, according to the Government plan, and on the Burlington House site, would have been by laying before it a definite scheme for the future constitution and teaching of the Royal Academy, arranged by agreement with that body. But the Government was not prepared to do this. All that could be stated was that the Academy had considered the Commissioners' recommendations, and submitted observations upon them to Her Majesty, in a letter, which by Her Majesty's command had been presented to both Houses of Parliament. The spirit of these observations, as members could see for themselves, was certainly not encouraging to any hopes of extensive reforms in the Academy that might have been founded on the Report of the Royal Commissioners. And if the majority of the House considered such reforms desirable (in common with nineteen out of every twenty intelligent persons who gave themselves the trouble to form an opinion on the subject), they had good grounds to plead for their rejection of any proposal which involved a large transfer of public property to the Academy, and a heavy outlay of public money, for the accommodation of the national pictures unhoused by that transfer. Lord Stanhope, the chairman of the Royal Commissioners, in the course of the session, called the attention of the House of Lords to the Report and "Observations," in a tone which showed his disappointment at the reception by the Academy of the suggestions of the Royal Commission. We believe that this disappointment will be shared by the vast majority of those who take a friendly interest in the Academy and its relations to English Fine Art. As far as we have been able to ascertain, only two classes profess themselves pleased or satisfied with these "Observations." These are the not inconsiderable body of artists who are profoundly hostile to the Academy, and therefore unwilling to see

it reformed or strengthened ; and those members of the Academy itself—the best friends of its foes—who show themselves opponents of all change in its constitution and rules, and, above all, the enemies of any extension of its members, and of every plan that would give a voice in its affairs to a larger constituency of artists. In justification of these remarks, we propose in this article to consider *seriatim* the “Observations” submitted to Her Majesty, and their bearing on the suggestions of the Commissioners, and the hopes these were calculated to excite. The “Observations” of the Academicians begin by an acknowledgment of the candour of the Commissioners’ Report and the courtesy of its tone ; and call attention to their agreement in many views, which in some cases (as they point out) had been previously and independently expressed by the Academy itself. Where they differ from the suggestions of the Commissioners, they claim to have been guided by experience, and a conscientious desire to maintain the real efficiency of the Academy. This is the plea of all non-reforming bodies to the suggestions of reforms from without, and may be regarded as matter of course. How far the claim is justified the world will judge, not from such professions on the part of the Academicians, but from their reasons. When, for instance, they plead, on the threshold, that “the constitution and laws of the Royal Academy were originally framed with great care by most competent authority, under the immediate supervision of His Majesty George III.,”—the remark at once occurs that such supervision has not in our time been generally considered as a reason against reforms, and that it is very questionable how far the circumstances under which the Academy was founded were likely to have secured the greatest care or competence in the framers of its rules. Nor can we assign more weight to the remark that the general wisdom of the regulations of the Academy has been recognized by the patronage with which it has been uniformly honoured by the successors of its Royal Founder. There would have been a real value in the assurance that such a mind as that of the late Prince Consort, profoundly conversant with art, and deeply impressed with its importance as an

element of national culture, had been satisfied on this point. But we have yet to learn that this was the case: or that the patronage of the three sovereigns who preceded Queen Victoria was in any sense either a security or recognition of the general wisdom of Academy regulations. Incalculably the most important suggestions of the Royal Commission are those which related to the constitution of the Academy, the Associates, and the teaching in its schools. They propose an enlargement of the Academy from 42 to 50, the additional members being, in the first instance, chosen among architects and sculptors, with 10 lay members. The Academy agree to the proposed increase of professional members (though they, perhaps wisely, reserve to themselves a free choice from all the classes of artists now included in the Academy), but entirely object to any lay element. Though we regret their decision on the last point, it must be admitted that very plausible reasons may be urged in its favour, and that this is the one suggestion of the Commissioners on which opinion out of doors may be fairly said to have been divided. Many strenuous reformers of the Academy in and out of its pale, professional and non-professional, believe that the addition of a lay element is not only unnecessary but in itself undesirable. We have no reason, therefore, to be surprised that the majority in the Academy should be against it, however strong may be our conviction that the addition would conciliate increased public confidence to the Academy, and fit it better to discharge the most important of its present duties and to undertake new ones. The Academicians would be prepared, however, to accept of lay assistance with regard to lectures.

But if there be one recommendation of the Commissioners more important than another—one point on which the feeling of artists is strong, and that of outsiders interested in art powerfully excited—one change materially affecting the future of the Academy in its general relations to the body of English artists, its own eminence and the effectiveness of its teaching,—it is that which bears on the future number, mode of selecting, and position of the Associates.

At present the number of Associates is one half that of the

Academicians. The selection of Academicians is made exclusively from their body. Their pictures are admitted to good places in the exhibition as a right, and they have certain claims on the funds of the Academy. The existence of an Associate class was not originally contemplated by the Academy, and it was no doubt called into being, less by any thought of the bearing of this probationary order on the Associates themselves or English artists as a body, than by the desire of the Academy to draw within its pale the greatest possible amount of the rising talent of the time, in order more effectually to cripple the Incorporated Society of Artists, from which its founders had seceded. Hence the plea of "original wisdom" cannot be urged in favour of keeping this class as it is. And if it could it would have no chance of being listened to, so profound and general is the dissatisfaction alike among Academicians, Associates, and artists generally, with the actual position of these luckless probationers for the higher honours of the Academy. They have no duties in connexion with Academic teaching, no voice in its councils. Their number is so small, that all, when elected, expect to write R.A. after their names in due time. But this hope is not destined to fulfilment in all cases. Hence an amount of heart-sickness, intrigue, toadyism, and bitterness, which it is painful to contemplate, as vigorously sketched in a passage of Mr David Roberts' evidence, quoted in our article on the Commissioners' Report. Not one witness, so far as we remember, was in favour of the existing arrangements as to Associate-ships. Some—and these not uninfluential—witnesses were in favour of the abolition of this probationary rank, but we agree with the Commissioners in their conclusion, that the Associate class, so far from being either abolished or reduced, might more advantageously be extended. But with the extension of its members to 50 (a power being reserved of increasing that number hereafter with assent of the Crown), the Commissioners, most wisely as it seems to us, recommended that the Associates should be members of the Corporate body, and should have a voice in the General Assembly, whose functions would, according to their scheme, include the approval of the Council, the

confirmation of rules, and the election, by open vote, both to the rank of Academician and Associate; candidates for the former class being proposed and seconded by Academicians from among the Associates; and for the latter by Academicians or Associates, half the votes of the members present being necessary for election to either rank, and two-fifths of the Assembly being a quorum.

These recommendations seem to meet the objections to the present system of Associateships, in the way most easily reconcilable with existing facts and arrangements.

The enlargement of the number would do away with the expectation of Academic rank almost as a matter of course. The admission to a vote in the General Assembly,—the Academic Parliament, of which the Council are the Ministry,—with the right of nominating Associates, and of voting for both Associates and Academicians, would give the Associates real and important functions; while open election, both to the Academy and Associateship, by so large a constituency, would go far to remove the opportunities for cabal, intrigue, party-making, nepotism, and toadyism—practices which are sure to prevail largely in elections made by the secret suffrages of a small electoral body. The body of 50 Associates and 50 Academicians could hardly fail to include all the marked artistic ability of our school; and they would constitute a sufficient representation—on the aristocratic principle at least—of the whole body of artists.

Let us see now what the Academy propose in lieu of this scheme of the Royal Commissioners.

They recommend (p. 3) that no further elections should take place to the present class of Associates,* the present Associates retaining all their rights and privileges: that a new class of members shall be instituted, to be called Associates, consisting of an indefinite number of artists by profession—painters, sculptors, architects, and engravers; each class comprehending the various branches coming under the denomination of

* We omit for the present, as not germane to our immediate subject-matter, the proposed mode of dealing with the existing Associates.

Fine Art, of which that class may consist (and so including, we presume, Water-colour Painters); that members of other art societies shall be eligible to this class, whether they contribute to the annual exhibition or not.

These new Associates (to the number recommended by the Council) are to be *nominated* by Academicians and Associates, and the nomination papers are to be sent to the Secretary in time to allow of a certified list of nominees being printed and sent to each Academician, at least one month before the day of election. Each member (i. e. each Academician) present at the election will mark and sign a list; the candidates with the highest number of marks will be balloted for separately; two-thirds of the votes of the members present will be required to constitute an election, 25 to be a quorum.

The Associates are also to have the privilege of *nominating* (out of their own body) candidates for the rank of Academician. And here their privileges begin and end.

They are to have no place or voice in the General Assembly, and consequently no vote in the approval of the Council, the confirmation of their rules and regulations, or in the election of members. This being the case, there seems something like irony in the observation of the Academicians, when comparing their own suggestion as to the Associate class with that of the Commissioners: "We do not recommend that the Associates should, jointly with the Academicians, constitute the General Assembly, *but we propose they shall share in the elections, in the mode and to the extent already stated, as regards the Associates themselves, and in a similar mode in the election of Academicians.*"

"Share in the elections"? Why, they have no share in the elections whatever, unless the bare right of nomination be so called. It does not follow, from the Academicians' scheme, that a single Associate's nominee should ever even come to a ballot. For, supposing such a division of interests and feelings between Academicians and Associates as these "Observations" throughout seem to assume, it might easily follow that not one Aca-

demician should mark an Associate's nominee, in which case no vote on such nominee could be taken.

When we come to the reasons by which the Academicians justify their counter-suggestions, they seem to us of as little value as the scheme itself, considered apart from the reasons. We quote these reasons in full: *—

"Referring to the recommendation of the Commissioners, that the Associates should form part of the General Assembly and should vote openly with the Academicians, there are two points to be considered:—the influence of such a system on the elections and on the decision of other questions, and its effect on the Associates themselves.

"According to the scheme of the Commissioners, 50 *Academicians* and 50 *Associates* would, apparently, represent two equally balanced sections of voters, while the 10 lay members could throw their weight into either scale according to circumstances.

"For constituencies in general, in which a fair representation of different interests is desirable, this machinery, even with the peculiar control of the 10, might be unobjectionable. But in a constituency of artists there are, or should be, no different interests, though there may be different ideas of excellence and different powers of appreciating it. The correctness of the decisions of such a constituency (setting aside those tendencies, good or evil, which are common to all societies) would not depend on the number of voters, however great, but on their knowledge and experience. It remains to be seen how far these requisites are secured by the scheme of the Commissioners.

"*It must be obvious that the 50 Academicians, doubtless assumed by that scheme to be the best artists, would be always exposed to the danger of defeat by the 50 Associates.*

"It appears, therefore, that this is not a scheme which even professes to give weight to the best judgment and the greatest experience, but is rather intended to operate like constituencies

* The italics are our own.

in general, on the plausible, but in this instance mistaken, principle of representing *rival interests* by corresponding numbers.

"The right of nomination which we propose, as distinguished from personal voting in elections, is an important privilege as such, but its great utility would be to put the Academicians in possession of opinions which might sometimes differ from their own, and thus guard against the danger of their overlooking any important claims. *Again, by the method we propose it would be unnecessary to limit the Associates to 50. In the scheme of the Commissioners, that number could not be exceeded, lest the Academicians should be opposed, in divisions, to more than their own number.*

"*The Commissioners do not give the Associates the right of nominating a candidate for the rank of Academician.* (Report, p. xiii.)

"*We propose to grant this privilege*, guarding against self-nomination, by requiring each member to sign his nomination paper. A direct prohibition might be added if necessary.

"With regard to the second point to be noticed—the effect on the Associates themselves of the scheme referred to,—we cannot but think that those among them who might be candidates for the higher rank, would, under such circumstances, be in a less independent position than the Associates are at present. *The very necessity for voting on contested questions, far from being an agreeable privilege, would by many be regarded as an embarrassing duty.*

"We are of opinion that while a friendly intercourse between the two classes must always be desirable, their collision as *rival sections of the body corporate* should especially be avoided. The harmonious working of the society would, we are persuaded, be incompatible with a mixed constituency, such as the Commissioners recommend. *The evils of such a system had indeed been fully experienced in the dissensions of the Chartered Society of Artists previously to the foundation of the Royal Academy.*"

Any dispassionate reader of these reasons will see at once that they are all grounded on the extraordinary assumption of a

hostile rivalry between the Academicians and the Associates. Throughout, it is taken for granted that, without any regard to real merit, or fair consideration of conflicting claims, the Academicians would all vote one way and the Associates another. We will make bold to say that such a notion would hardly have occurred to any but members of a close corporation, accustomed to consider every reason for a vote as more weighty than the only good reason—the merits of the candidates. We must decline to admit the sufficiency of reasons which are only presentations in various forms of this extraordinary notion of a rooted antagonism between Academicians and Associates. If the idea of such an antagonism have arisen from experience of the present feeling between the two classes, or between the Academy and artists outside its pale, it is conclusive against the present system, and no further. We think better both of the members of the Academy and of the men who, under the system proposed by the Commissioners, would form the new class of Associates, than to believe that they would vote, as a general rule, on any other than the sound principle of choosing the best man, according to the voter's tastes and lights. The very best recommendation of the Commissioners' proposal is that it would do away with those odious and noxious influences of the self-electing and close-corporate system, which have hitherto prevailed in the Royal Academy, and which betray themselves in every line of the passage we have quoted. This passage sins, however, like other parts of these "Observations," by disingenuousness, as well as the imputation of unworthy motives. A marked example of this disingenuousness is the passage we have quoted, "While we do not recommend that the Associates should, jointly with the Academicians, constitute the General Assembly, we propose they shall share in the elections,"—the fact being, as we have seen, that they are to have no share whatever in the elections, nomination not insuring that their candidates would come on for election at all. Another is the passage, "The Commissioners do not give the Associates the right of nominating a candidate for the rank of Academician; we propose to grant this privilege,"—the fact being that the Commissioners give the Associates every right in the election

of Academicians except nomination; whereas the Academicians give them no right at all in connexion with any elections, except this one right of nomination, which is not strictly a part of election at all. Even this solitary privilege, Academic ill-will—if it be as potent against Associates' claims as these "Observations" assume to be likely—may, as we have shown, make utterly barren, and of none effect. But quite as disingenuous as either of these passages, is the concluding one of the section we have quoted, referring to the dissensions in the Incorporated Society of Artists, out of which the Royal Academy arose.

It is perfectly untrue to the facts, to say that the dissensions of the Incorporated Society sprung from "a mixed constituency,"—meaning, it is presumed, a constituency of variously defined artistic ranks and privileges. That Society consisted of a uniform constituency with a Directorate, which by its laws was eligible annually. The Society included all the considerable artists of the time, and the Directorate, which was composed of the best of its members, having held office two years in succession, and being anxious to establish itself in permanent possession of authority, took umbrage when a large proportion of it was voted out (in perfect accordance with the Society's laws, which the Directors were attempting to override), and seceding from the Society, formed the plan of a Royal Academy, procured the Royal countenance to that plan, mainly through the influence of Dalton, West, and Sir William Chambers; and induced Reynolds, who at first had stood aloof from their scheme, to become their President. There is no question that these seceders included the flower of the Incorporated Society; as little, probably, that the rank and file of the Society were impatient of the attempt of its natural leaders unconstitutionally to convert the equal suffrage and artistic democracy of the Society into an entirely different form of government; and that irritated vanity and unjustifiable pretensions had more to do with that impatience than either the impolicy or unconstitutionality of the *coup d'état* which the Directorate were meditating. The quarrel may plausibly be described as an illustration of the mischiefs of an artistic democracy. But no view that can be

fairly based on the facts of the secession can justify the Academy in ascribing the dissensions of the Incorporated Society to the "collision" of different ranks of artists, or the jarrings of a "mixed constituency," simply because no such ranks and no such constituency existed. It is quite in accordance with the jealousy of any extension of power or privilege to the Associates, which is apparent in the remarks which we have quoted, that the Academicians should object to give the Associates any voice in the arrangement of the pictures sent in for exhibition, as proposed by the Commissioners, in the proportion of one Associate to two Academicians. The Academicians declare their objection to the introduction into the Committee either of selection or arrangement of those who are professedly to represent certain interests. "It must be apparent, on the one hand, that they could never be numerous enough fairly to represent all classes of exhibitors, and, on the other, that their votes would of necessity, and on a principle of duty, be always influenced by the mere interests of the exhibitors they represented, and almost independently of merit."

On this we must ask, first, where the objectors find that the Commissioners' object in suggesting that the Associates should be trusted with some share in the selection or arrangement of works for exhibition is "professedly the representation of certain interests"? Should we be justified in inferring that under the present system the Academicians are always actuated by a single regard to the interests of Academicians, and that where these happen to conflict with the interests of Associates or outsiders, the latter, inevitably, go to the wall? Such complaints have often been made by artists without the pale of the Academy, but we should be sorry to endorse it. Is it *quite* beyond the limits of supposition that the Commissioners may have thought that the union of Associates with Academicians in selecting or arranging pictures might be for the benefit of the exhibitors generally, and consequently of the exhibition itself and the public? Is it not conceivable that they may have hoped by this union to enlist, at an earlier period than is now possible, young and rising talent in the service of the Academy; to bring to bear

on councils now entirely directed by men of settled and, so to speak, "ossified" tastes, and powers, if not actually waning, generally past the season of development, the influence of fresher minds, more in harmony with the stir and spirit of the time, representatives of its youthful energy, and invaluable adjuncts to the more conservative moods and settled judgments of the elders, into whose hands, under any system, authority tends to become concentrated in all bodies of the nature of Academies? It does not seem to have occurred to the authors of these "Observations" that the Royal Commissioners, in opening any administrative or elective functions to Associates, could have had any other thought than that of giving representatives to interests necessarily hostile to those of Academicians. We look in vain for any trace of such an intention in the Report of the Commission. The only reasons they give for their recommendations as to the class of Associates, are that its extension, under the rules and provisions they suggest, "would be most valuable as introducing a large amount of youthful talent into the Academy, and as connecting that institution more thoroughly than is the case at present with the whole body of artists beyond its walls."

We are forced to the conclusion that it is in their own experience and conceptions of the relations of those within the Academy to those without it, that the framers of the "Observations" have found the notion which underlies all the passages bearing on this part of the subject, that "rival interests" are uppermost among artists, as things now stand, and that the representation and protection of rival interests has been the principle governing the Commissioners' suggestions. If this be really the "outcome" of Academic experience, among Academicians themselves, we are very sorry for it. But we cannot believe that such feelings are common either to the Academy as a whole, or to the artistic body, and we are very certain that the announcement of them has been a painful surprise to the Commissioners. We do not know how far these "Observations" were really discussed by general meetings of the Academy. But we have a difficulty in believing that they can have been ac-

cepted by the general meeting of the Academy, after searching discussion and with a full sense of what they involved.

Considering that the great source of dissatisfaction with the present relations of the Academy to the great body of artists is the undue limitation of the former, and the evils inseparable from government by a self-electing close corporation, we cannot but feel all other points of Academy reform subordinate to that which would enlarge its pale, substitute open for secret election, and bring within reach of Academic honours, under a system which could hardly fail in due time to secure them for the most deserving, all the conspicuous ability of our school. From such a change all the required internal changes in the Academy itself would be sure to flow. Its honours would rise in esteem; its schools would be vivified and developed; its lectures enhanced in interest; its exhibitions improved in the now rare qualities of dignity, thoughtfulness, and refinement. We assume that the increase of space required both for schools and exhibitions would be sure to be given, in some way or other, whether the Academy built for itself, or Government undertook to find it a habitation. But the degree in which the Government, the legislature, the public, the artists by profession, are likely to interest themselves on behalf of the Academy depends on the Academy itself. So long as it meets such suggestions and recommendations as those of the Royal Commission in the spirit which has dictated these "Observations," it is impossible for those most desirous of seeing it really discharging the duties of the position it now asserts its possession of but does not fill, and of giving it all the aids and appliances necessary for this purpose, to exert any real influence in its favour. It is monstrous to find an institution a hundred years old, which took its rise in the infancy of English Fine Art, and the rules and numbers of which were settled when England counted one painter where it now counts ten, and one patron of the Arts where it now counts a hundred, setting up the wisdom of its founders and the perfection of its instrument of foundation, as a reason against reforms suggested from within as well as from without. This is still more monstrous, when that institution is one which

notoriously fails to satisfy the fair requirements of the public and the profession ; which neither educates the bulk of our artists, nor keeps up by lectures or practice that central regulative influence, which it is the special work of Academies to diffuse, nor exercises any of the functions of a tribunal of taste as regards public monumental or decorative art, nor even conducts its annual exhibitions so as to escape wide-spread censure, alike from critics, connoisseurs, and exhibitors. That its honours have lost much of their value—other than commercial, the only kind of value which a certain section of its members seem to prize,—that its schools have declined in numbers, that it is yearly drawing within its pale less and less of the most original and elevated talent of our school (though its exhibitions, depending on the contributions of the whole body of artists, are every year producing larger returns),—are all, we believe, consequences of that fatal system of self-election and government by a close corporation, which works mischief wherever it is brought into play, and into which it has ever been the first business of the reformer to let the wholesome light of publicity and the stirring breath of open election.

We had hoped, in common with other well-wishers to the Academy—as an Institution with a distinguished past, an established machinery, Royal patronage, and high social standing, all means of immense usefulness—that the recommendations of the Royal Commission would have been received in a spirit of hearty and liberal coöperation, and that the Government, empowered to announce this, would have been enabled to come powerfully before Parliament with a proposal for securing to the Academy the accommodation necessary to enable it to carry out its various reforms. All these hopes have been disappointed. The Academy turns a deaf ear to the cardinal recommendations of the Commissioners, those on which all the rest turn and depend. The Government brings forward the proposition suggested by the Commissioners, for ousting the national pictures to give more room to the Academy, but cannot accompany its proposal with the assurance that the Academy is willing to make those changes, which, in the Commissioners' eyes, were to

have been the "consideration" for its enlarged accommodation.

The House of Commons, as it was perfectly justified in doing in the absence of this assurance, rejects the proposition of the Government, and all falls back into *status quo ante*.

It is the old story of the Sibylline books. The golden opportunity has been missed by the stubbornness of those to whom the first offer was made. It will never, we fear, be repeated; or never but with limitations and deductions which will heavily enhance the cost of concession to the Academy, and proportionally diminish the grace of it in the eyes of the public.

TOM TAYLOR.



GUSTAVE DORÉ.*

By PHILIP GILBERT HAMERTON, Esq.

PART II.

Works and Editions referred to.

ŒUVRES de Rabelais, précédées d'une Notice sur la Vie et les Ouvrages de Rabelais, par Pierre Dupont, nouvelle édition, revue sur les meilleurs textes et particulièrement sur les travaux de J. Le Duchat de S. de l'Aunaye, du bibliophile Jacob, et de Louis Barré. Illustrée par Gustave Doré. Paris, Lécivain et Toulon, Libraires, 10, Rue Git le Cœur, 1859. Edition de J. Bry Ainé, un franc le volume.

Les Contes Drolatiques, Colligez ez Abbayes de Touraine et mis en lumière par le sieur de Balzac, pour l'esbattement des Pantagruélistes et non Aultres. Cinquiesme édition. Illustrée de 425 dessins par Gustave Doré. Paris, Garnier frères, Libraires, 6, Rue des Saints Pères, et Palais Royal, 215. 1858.

Le Roi des Montagnes, par Edmond About. Cinquième édition. Illustrée par Gustave Doré. Paris, Librairie de L. Hachette et C^{ie}, Rue Pierre Sarrazin, No. 14. 1861.

Histoire de l'Intrépide Capitaine Castagnette. Par Manuel. Illustrée de 43 vignettes sur bois par Gustave Doré. Paris, Librairie de L. Hachette et C^{ie}, Rue Pierre Sarrazin, 14. 1862.

* For the illustrations to this Essay, of works illustrated by Doré, and of the Editor begs to acknowledge his obligations to the courtesy of Messrs Hachette & Co., and the other Parisian publishers | Messrs Cassell, Petter, and Galpin, of London.

La Légende de Croque-Mitaine, recueillie par Ernest L'Epine, et illustrée de 177 gravures sur bois par Gustave Doré, 769—778. Paris, Librairie de L. Hachette et C^{ie}, Boulevard St Germain, No. 77. 1863.

Les Contes de Perrault, Dessins par Gustave Doré. Préface par P. J. Stahl. Troisième Edition. J. Hetzel éditeur. Paris, 18, Rue Jacob, Librairie Firmin Didot, frères et fils, 56, Rue Jacob. 1863.

Atala, par le V^{te} de Chateaubriand. Avec les dessins de Gustave Doré. Paris, Librairie de L. Hachette et C^{ie}, Boulevard St Germain, No. 77. 1863.

L'Enfer de Dante Alighieri. Avec les Dessins de Gustave Doré. Traduction Française de Pier Angelo Fiorentino, accompagnée du texte Italien. Paris, Librairie de L. Hachette et C^{ie}, Rue Pierre Sarrazin, 14. 1861.

L'Ingénieux Hidalgo Don Quichotte de la Manche, par Miguel de Cervantes Saavedra. Traduction de Louis Viardot, avec les dessins de Gustave Doré, Gravés par H. Pisan. Paris, Librairie de L. Hachette et C^{ie}, Boulevard St Germain, No. 77. 1863.*

The rule adopted in the arrangement of the following paper has been to draw together from the various works of the artist distinct streams of psychological evidence, illustrating the nature of his genius. By this method the reader is placed in possession, not only of critical conclusions, but of the data from which those conclusions have been derived, arranged for him in serviceable order. It will be found less fatiguing and more instructive to pursue each train of thought separately through many works, than to examine the works one by one with the inconvenience of coming across many trains of thought and alternately losing and recovering them. The first method, though it opens many volumes, admits of the unswerving pursuit of an intellectual aim; the second, though apparently simpler, because it only examines one volume at once, condemns us to incessant intellectual interruption.†

* These designs of Doré are now in course of reproduction in England, in "Cassell's Illustrated Library Edition of Don Quixote."

† The designs criticised are numbered

straight through to the end of the article for convenience of reference, as it occasionally happens that the same drawing is spoken of under different heads, and when this occurs the reader is referred to the previous notice.

I. TECHNICAL QUALITIES OF DESIGN. PERSPECTIVE.

1. CONTES DROLATIQUES, p. 435. *Persévérance d'Amour.*

When you desire to find out how far a designer is to be trusted, seek always for simple things of a definite shape, and see whether they are in tolerable perspective. Very few painters will stand this test, and the power of draughtsmanship, even of the most accomplished, is sorely tried by rigid shapes that demand real accuracy. There is not a painter in Europe who could draw (by the eye) a steam engine, in a manner satisfactory to a mechanical draughtsman, nor could any such drawing ever be reliable enough to work from. Painters never really draw architecture, nor ships, nor carriages, nor violins, nor anything in which natural variety does not give licence enough for their departures from accuracy to pass for possible natural variations of the type. Still a certain plausible degree of accuracy is needed to satisfy our eyes, and Doré falls far short even of this very moderate requirement. His architecture never seems even to pretend to any perspective, and wonderful instances may be cited. The country church in this woodcut has a tower which is covered with a simple roof like the body of the building. The eaves of the two roofs run parallel to each other as a matter of fact in the construction itself, but since the roof of the tower is higher than that of the church, the lines of the eaves, as seen in perspective in the woodcut, ought, if prolonged, to meet at a vanishing point on the horizon. They do precisely the contrary, *they diverge*.

2. CONTES DROLATIQUES, p. 194. *Le Curé d'Azay le Rideau.*

In the full-page cut at the beginning of this story, the head of the door, and the sill of the window above it, diverge towards the horizon, whilst a line drawn through the corners of the eaves of the church tower's roof in the wood (which is at a considerable height above the spectator) is very much less inclined than the window-sill.

3. CONTES DROLATIQUES, p. 609. *La Belle Impéria mariée.*

There is a flagrant contradiction between the line of the

window-sill, which is sloped to indicate that the spectator's eye is *above* it, and the frame of the open window, which is drawn as if the spectator's eye were *below* it. Being higher than the window-sill, the spectator ought also to have seen the thickness of the wall there, and of this he sees nothing.

4. CROQUE-MITAINÉ, p. 179. *The best bed-room at the Crocodile Inn.*

The wonderful bed-chamber with the monstrous cobwebs has a door which seems to have presented a difficulty as insurmountable as the window. It is open, and remains at right angles with the wall. We easily find the horizon by prolonging the lines of the bedstead and floor. The line of the bottom of the door ought, if prolonged, to *rise* to the horizon; it does exactly the contrary. Again, although the eye of the spectator is high enough to see *upon* the bed, the circular rim of a piece of earthenware near the left-hand corner is perfectly horizontal as it would appear to a dog lying on the floor.

5. DON QUICHOTTE, Vol. ii. p. 297. *Le Gouverneur Sancho Panza rendant la Justice.*

The foregoing examples of bad perspective are not, I may be told, taken from important works. The Don Quixote, however, is a very important work, and especial pains have evidently been taken with the architecture in it. Let us see whether, in matters easily ascertainable, Doré still makes these blunders.

One of the richest pieces of architecture in these volumes is the scene of Sancho Panza's great judicial decisions. Cervantes placed this in a hall of audience; so far as I understand Doré's illustration, it represents a courtyard, the architecture of which is highly elaborated, a canopied gallery running round it. As one side fronts the spectator, and another is seen in perspective on his right, we have grounds to argue upon. The canopy is, in fact, a light arcade of tracery, running at the same height above the ledge or rail of the gallery. Each arch of this arcade contains two cusps from which spring small pinnacles with little bosses at their lower ends, at the points of the cusps. Now,

according to the laws of perspective, the line of gallery ledge on the right and a line drawn through the cusps of the canopy above it ought to approach each other as they descend towards the centre of the picture, and to meet in a vanishing point on its horizon. They actually diverge. The semi-circular steps under Sancho's feet are of course entirely beyond Doré, for to draw circles or parts of circles in true perspective, needs either the instinct of accuracy in form, or some (very moderate) degree of scientific acquirement, and Doré seems to be destitute of both.* It is just possible that he sometimes makes his lines diverge as they approach the horizon, from some confusion of ideas caused by looking *up* at things, instead of remembering that pictorial representation can only deal with the appearance of objects on one plane at once. If you stand under a church tower and look up at it, the lines of the corners seem to converge from its base to its summit, as the lines of a straight passage do when you look along it, or the lines of a square pit when you look down it. In these three cases you alter the position of the plane of vision each time. Again, if you sit down in a ploughed field so as to look along the furrows, the one which is nearest to you, being foreshortened, will seem the shortest, and the one farthest to right or left, will appear to be the longest, because least foreshortened. Again, in the same manner, if you stand close under a cathedral wall, with an arcade in it at some height above you, and look *up*, you will find that the nearest pillar of the arcade seems to be the shortest, because foreshortened, whilst the others for a time seem to get longer as they are removed farther from you. Now, Doré draws the same subject as if he had first looked up and then looked straight before him, or, in other words, he has several pictorial planes in the same picture, which is quite inadmissible. I am aware that instances of this error may be cited from some of the most famous old masters, and modern painters often knowingly deviate from strict perspective with happy effect, pleasantly cheating the eye with plausible fallacies which may

* See the arches of Ugolino's prison in the Dante.

be permitted on the principle that the eye only wishes to be deceived, and the more cunningly this is done, the better. But Gustave Doré's errors are not nicely calculated deviations from the rigidity of fact, they are genuine blunders due to confused ideas.

II. TECHNICAL QUALITIES OF DESIGN. METHODS OF EXECUTION.

6. DON QUICHOTTE, Vol. ii. p. 154. *J'ai déjà fait, seigneur Durandart, ce que vous m'avez commandé.*

This is an extreme instance of a kind of execution which Doré resorts to when he desires mystery more than precision. The wood is first stained to afford a dark ground, and on this Doré works with thin washes of semi-opaque white, with occasional touches of thick pure white. To render this, M. Pisan, who enters into all the varieties of Doré's execution with a fidelity and an intelligence which deserve the warmest commendation, begins by ploughing horizontal lines across the whole composition, only interrupting them at the points of extremest dark, or where some rounded object needs a degree of projection which such lines would interfere with. It is also to be observed that the lines are not absolutely parallel, but purposely, though slightly, varied in direction. Gradation seems to be afterwards obtained, by carefully and gradually widening the lines where higher degrees of light are needed. Doré's touches of purer white are rendered either by lines crossing the horizontal ones in any direction the forms require, or else by small touches inserted between the horizontal lines, and so arranged as to produce upon the eye the effect of a sweeping stroke of the camel-hair pencil charged with semi-transparent white. Finally, Doré's small finishing touches of pure white on the high lights are imitated in the woodcut simply by scooping out little pits or hollows of the required shape wherever they occur.

Such appear to be the chief processes used in this kind of wood engraving, let us see how they have been applied to this particular subject.

The horizontal lines run through everything, through Don Quixote, through the tomb, through Montesinos, except where they are arrested by the dark shade in the folds of his drapery, and where they leave place for the finer work about his head; but what seems curious is that the lines stop altogether at Durandart's left leg, of which the thigh is carefully rounded by means of curved lines, whilst the calf is marked with lines that run from the knee to the foot. Then to get the lower degrees of light observe how the mere widening of the horizontal lines suffices; the steps and the gradation on the floor are obtained by no other means. The dog at the feet of Durandart is brought out in light by careful insertion of thin fine lines between the horizontal ones. The ghostly figures above the tomb are wrought by both these methods. The mysterious glimmering of the architecture under the window is got by little touches or short strokes inserted horizontally one above the other, yet made in their combination to produce the effect of a perpendicular brush-stroke, and the touches of light on the robe of Montesinos are rendered by the same artifice. The armour of Don Quixote and that of Durandart are indicated by very fine lines running in the direction of the gleams of dim light upon it. The final hollows for touches of pure white occur on all the points where the light is brightest, and need not be specified.

All these details about the direction of lines may seem not worth examining so minutely, and the foregoing paragraphs may to some readers appear needlessly over-laboured. But the question is whether we intend to study works of art, or only to amuse ourselves by looking at them without learning anything. If study is our object we must attend to everything, and if the kind of art is one that depends upon lines, we must study lines. In all engraving, pen-drawing, and etching, *the way the lines go, and how they are made in their combination to yield particular effects*, are matters of the utmost possible importance.

Engravers are now, to their great credit, seriously endeavouring by all conceivable means to render the peculiarities of artistic execution. The object is well worthy of their efforts.

Execution is itself so significant, that a thought *cannot* be translated out of one kind of execution into another any more than out of one language into another. Now the high praise which is due to M. Pisan is to have always changed his methods of work, with admirable flexibility, whenever Doré changed *his*; and to have followed every varying mood of Doré's mind with a degree of fidelity so great, and a sympathy so intelligent, that this Don Quixote is almost as much Doré's own work as if he had etched it all on copper with his own hand. I asked him once if he ever felt disposed to etch, and his reply was that etching, though he liked the art, was not necessary to him, because his engravers rendered him faithfully, and had "got into his ways." Woodcuts, such as the one we have just studied, afford in themselves a proof that neither etching nor any other autographic process of engraving is ever likely to supersede the wood-engraver. The drawing for this cut contains, I suppose, about two hours' work, probably less; the engraving has been long and laborious. One single swift sweep of Doré's brush is imitated in the engraving by a hundred carefully wrought lines. To produce the effect of this cut in an etching of the same size would cost at least a fortnight's toil. If Doré had been an etcher instead of a designer on wood, the Don Quixote would have occupied him ten years.

7. CROQUE-MITAIN, p. 109. *Il vit défilér dans le ciel des nuées de cavaliers armés en guerre.*

An instance of much coarser work of exactly the same kind as the preceding. All the illustrations to Croque-Mitaine are done hastily, and as it is a children's book, the design is careless. Yet even the very rudeness and coarseness of the workmanship are favourable to the study of Doré's mannerisms, just as rapid writing shows what is most peculiar to a man's autograph.

8. DON QUICHOTTE, Vol. ii. p. 240. *En ce moment commençait à poindre l'aube riante et vermeille.*

A kind of execution similar to the preceding in the use of

the brush by the artist, and in the employment of a general system of horizontal lines by the engraver, but differing from it; first, in the more frequent use of other lines, as, for instance, diagonal ones on the three horses to the left, perpendicular ones on Quixote, Rosinante, the deer, &c. Second, in the employment of heavy black strokes for definition of details and outlines; these outlines however are still *brush*-strokes, and the brush sometimes fills up a black blot, as the cap of the second man who bears the game. The freedom and mystery of execution in this subject are very admirable. When speaking of the etchings of Bracquemond after Corot, I gave several reasons why he could not translate his original rightly. This woodcut affords me an opportunity for completing that criticism by pointing out what would effectually accomplish that which Bracquemond failed to achieve. Such wood-engraving as this would truly render Corot, and a highly valuable and interesting publication might be produced if Corot drew the designs on wood *with a brush*,* and if Pisan engraved them.

9. CROQUE-MITAIN, p. 141. *Les Forêts vierges de l'Amérique ne sont que des broussailles auprès de celles qu'il distinguait.*

Similar in kind but very inferior in quality to the preceding.

10. CONTES DROLATIQUES, p. 266. *Le Chateau d'Azay.*

I selected this, first, as an extreme example of Doré's mannerism in brushwork, and, secondly, because it renders some curious types of character. The original drawing was, I have no doubt, done on a black block with Chinese white in a camel-hair pencil. The same result might have been obtained on a grey ground for the middle tint, using Indian ink for the extreme darks, but I believe in this instance the block was first stained perfectly black.

* Etching and pen-drawing are not of either lines or forms, but of the soft favourable to the expression of Corot's gleaming of the things which nature, in peculiar faculty, which is not the perception her sweet indecision, only half defines.



11. DON QUICHOTTE, Vol. ii. p. 238. *Je suis Merlin, celui que les histoires disent avoir eu le diable pour père.*
12. DON QUICHOTTE, Vol. ii. p. 368. *Oh mon compagnon, mon ami, que j'ai mal payé tes bons services!*
13. CROQUE-MITAIN, p. 215. *Un arbre était couché au-dessus du gouffre.*

In these three examples the blocks are quite black to begin with, and the subject is brought out less by washes of semi-

transparent white than by touches of opaque white, rendered in the engraving variously by dots and thin strokes often separated from each other by wide spaces of absolute black. This kind of work may occasionally serve to render the pitchy darkness of a perfectly dark night, but as a method of execution it is apt to lead to violent and false contrast, from the difficulty of obtaining pleasant gradations in it, and the constant temptation to leave spaces simply black which in nature are full of various half-imperceptible shades. Nevertheless, this manner of wood-engraving has one remarkable merit, it openly confesses the nature of the material and practice. Wood-engraving which attains its end by white lines upon a black ground is an honest original art, asserting its own method and relying upon its own means. Wood-engraving, on the other hand, which imitates pen-drawing by giving black lines upon a white ground is so far a false art, that it produces, by great labour, the appearance of having been done in a way exactly the reverse of that in which it really *was* done.

14. CONTES DE PERRAULT, p. 6. *Tom Thumb's father and mother feeding their children.*

In this sketch, which is a remarkably fine one, the brush is altogether discarded and the pen alone is used, quite freely, and with no effort to accomplish more than a pen can easily and rapidly effect. If Doré were to etch he might wisely adopt such a method of work as this. M. Boetzel, the engraver, has respected every wayward scratch and stroke of Doré's vigorous pen, with a care and skill little appreciated by the ordinary public (who fancy that the black lines are *engraved*, not *left* when all else is cut away), but thankfully to be acknowledged by the critic, who knows both what such labour costs and the value of the lines which its faithful care preserves.

I think this sketch is the best that Doré has yet done in that manner. I see no fault in it. Every stroke is studied and yet swift, combining in a rare degree accuracy of observation and freedom of workmanship. The purity of line in the woman's healthy arm contrast well with the raggedness of most of the other lines.

There are very many other instances of this kind of free pen work. All the vignettes at the heads and endings of chapters in the *Don Quixote* are good examples. Here follow six of the best instances amongst the larger compositions.

15. DON QUICHOTTE, Vol. i. p. 26. *Par le soleil qui nous éclaire je ne sais qui me retient de vous passer ma lame à travers le corps.*

16. DON QUICHOTTE, Vol. i. p. 110. *J'ai seulement besoin que votre grace me paye la dépense qu'elle a faite.*

17. DON QUICHOTTE, Vol. i. p. 386. *O chevalier de la triste figure n'éprouve aucun déconfort dans la prison où l'on t'emporte.*

18. DON QUICHOTTE, Vol. ii. p. 148. *Finalement maître et valet restèrent trois jours chez les mariés, ou ils furent traités comme des rois.*

19. DON QUICHOTTE, Vol. ii. p. 306. *Absit, s'écria le médecin.*

The happiest instance of free pen work amongst the larger compositions in these volumes.

20. DON QUICHOTTE, Vol. ii. p. 414. *L'on regagna la maison ou il y eut grande assemblée de dames.*

21. CONTES DROLATIQUES, p. 12. *La Belle Impéria.*

An extreme instance of Doré's trick of bringing out an object by touches of white on a grey ground. The brilliant image of *La Belle Impéria* is produced entirely by such touches, except her eyes and eyelashes and one or two thin lines and small dots of black about her dress. The rest of the engraving is managed by the usual methods. In this case the reader ought not to criticise the lady's figure as a representation of nature, but to remember that Doré's object was to show us what sort of an impression she made on the mind of the inexperienced young priest. She is wonderfully dazzling, and that is all which Doré intended to convey to us. At page 19 she is more visible because the eyes of the priest are now more accustomed to her splendour and better able to support it.

22. CONTES DROLATIQUES, p. 85. *La Mye du Roy.*

The same system of work is resorted to here, to express the overpowering splendour and awfulness of majesty. The eyes of the shopkeeper and his daughter received, we are to suppose, some such vast and confused impression of a broad breast covered with innumerable jewels, and of a tall kingly figure crested with plumes loftily nodding in the tremulous glory of the sunshine.

23. CONTES DROLATIQUES, p. 88. *La Mye du Roi.*

These curious faces were drawn, I believe, on the wood with gradated washings of ink and finished with a few touches of white. The engravers render the ink washings by very fine lines which run in various directions to express the curvings of surfaces. Lastly, the highest lights are carefully taken out here and there. This kind of work has the defect of producing a hard shiny appearance, like polished bronze.

24. CONTES DROLATIQUES, p. 119. *L'Héritier du Diable.*

The same manner. Here the polished appearance is only justifiable on the supposition that the pepper-box turret spires were covered with tin scales, as they are in some parts of eastern France and Switzerland. Still such a touch of light as that on the base of the angle turret just above the figures would be impossible, and it is unlikely that windows placed at so many various angles to the moon would all reflect her. My business now however is not with truth either of architecture or chiaro-scuro, but with execution, and such execution as this may be defined as work intentionally executed in a low key, and losing much of itself in blackness, but relieved by brilliant little spots and streaks of white. Of all the methods resorted to by Doré, this is the worst because the most false. It would represent some things truly, but only polished things of a dark colour in semi-obscurity.

25. DANTE, L'ENFER, p. 90. *Ah, comme ils leur faisaient lever les jambes au premier coup!*

One of many instances of the combination of free pen work

with engraver's shading. The shading is to a certain extent an imitation of line engraving.

26. CONTES DE PERRAULT, p. 4. *Le Petit Poulet.*

The three landscapes which occur here together are *wholly engraver's work*, I mean they are merely translations of sketches by the methods commonly used in modern wood-engraving of landscape; whereas in many of the preceding examples the engraver's business is merely to remove the wood wherever the artist has not marked it, *leaving the artist's own work absolutely intact*. Those examples, if faithfully done, may therefore be considered autographic art, and would be as authentic as etchings if there were not always danger of removing here and there some infinitesimally minute portion of the breadth of a line, which in important places may very materially modify the aspect of the whole. In the landscapes now under consideration, the danger of destroying the original work is much greater. Here the engraver interprets by working in various ways *upon* the artist's work, and it very rarely happens that he does not more or less injure it. The first of these three landscapes by M. Maurand is a good instance of what I should call clever modern landscape work of the picturesque kind. The two others are not so good.

27. DANTE, L'ENFER. *The Frontispiece, Portrait of the Poet.*

Here is another instance in which the execution is all engraver's work, but of a very different kind from the preceding. We have no modern picturesqueness here, but one of the finest examples of line engraving that the art of wood-cutting has ever produced. No trick or artifice is visible in it, nothing but quiet accomplished art, arriving at its ends by means at once the simplest and the most difficult. Yet it truly renders one variety of Doré's execution, the kind he uses in his gravest mood. How well the simplicity of this sober workmanship becomes the solemn face of Dante!

III. TECHNICAL QUALITIES OF DESIGN. ARRANGEMENT OF FORMS.

28. DON QUICHOTTE, Vol. i. p. 22. *Il se promenait d'un pas lent et mesuré.*

Such bad compositions as this detract very seriously from Doré's artistic rank. Consider for one moment the contemptible puerility of it! Don Quixote in the middle with his lance, (the lance is used to make the knight look still thinner and taller,) on one side of him a well, on the other a manure heap, above the well the knight's armour, above the manure heap the inn, in the middle the full moon, under the moon Don Quixote's shield, by the well two weakly-drawn stones to break its base line, at the curve a bit of thistle to decorate the angle. And what an uninventive well! I never saw such a poor one in France, and surely in Spain the wells are picturesque.* (It is badly built too, the joints of the two highest courses of stone fall under each other.) I shall have more to say of the lighting of this subject; it is enough to observe now that the clouds about the moon do not help the composition. Still they do no harm, which is one comfort, for the composition is altogether so bad that nothing can possibly injure it.

29. DON QUICHOTTE, Vol. i. p. 48. *L'aile emporte après elle le cheval et le chevalier.*

This composition is very original. Curves like those of a comet's tail radiate from the left-hand upper corner. The way the knight's lance is bent, the way the sword hangs, the position of the legs of his horse, and the manner he holds his shield, all aid the composition effectively. All the lines express *weight* well, the weight of the uplifted horse and rider, and consequently the great force of the sail which with such enormous leverage *against* it can yet lift the weight.

30. DON QUICHOTTE, Vol. i. p. 50. *Miséricorde, s'écria Sancho.*

Of course the reader sees at once the trick of this arrange-

* Doré seems to have intended a water-trough rather than a sunken well, but Cervantes in the two best French translations

says *un puits*, which always means a sunken well. I am ignorant of Spanish, and so cannot say what the original word is.

ment. Sancho and his donkey are antipodes to Quixote and Rosinante. The idea is ingenious, but there is little artistic ordering of the forms.

31. DON QUICHOTTE, Vol. i. p. 66. *Heureux âge, dit-il, et siècles heureux ceux auxquels les anciens donnèrent le nom d'Age d'Or.*

The arrangement here is an oval placed diagonally in the oblong of the picture. It is so obvious as to need no explanation. Observe how accurately Don Quixote's left hand comes up to the imaginary line which is there continued by the goatherd's elbow. The tree trunk is placed as nearly as possible at the top of the oval (a little to the left of it). The branches are inserted to avoid vacancy, the larger one on the left also counterbalances the inclination of the oval.

32. DON QUICHOTTE, Vol. i. p. 256. *Un jour s'étant placé à l'entrée d'un pont avec une épée à deux mains, il ferma le passage à toute une armée.*

The mass of horsemen take a form which Doré likes, a combination of tapering and curving. It is a figure with a broad head diminishing gradually to a pointed tail and curved in its whole extent like a lizard when it turns.

33. DON QUICHOTTE, Vol. i. p. 258. *Faites moi donc le plaisir de lire ce que j'ai oui lire de Felix Mars d'Hyrkanie.*

Here if you draw a line through the waist of the halves having legs and continue it through the waist of the halves having heads you will perceive the arrangement at once. It is a free, playful curve, not easy to describe, yet easily visible.

34. DANTE, L'ENFER, p. 4 (second subject). *Alors il se mit en marche et je le suivis.*

The figures of Dante and Virgil are so small and the landscape so massive that they would have been lost unless Doré had made everything lead to them. The curve in the smooth slope of rock to the left makes the eye slip down it irresistibly as the body would down such a rock in reality. Once at the bottom you find yourself close to Dante and Virgil. There is

a bit of ground where a man may walk, and as the spectator's imagination walks along it he comes up with Dante and Virgil. The tree on the left, in full light, is a very important object, and you cannot help looking at its trunk. That leads you to the root, and the root points directly to the heads of Dante and Virgil.

35. DANTE, L'ENFER, p. 16. *De même la mauvaise semence d'Adam se jette âme par âme dans cette barque.*

All the figures, except the four recumbent ones, form a great human promontory which juts out into the Styx. The expression of the mass is awful because it implies *advance*, and in this case we know that the mass of humanity is advancing upon hated waters to a dreaded doom.

36. DANTE, L'ENFER, p. 24. *L'ouragan infernal qui ne s'arrête jamais, entraîne les esprits dans son tourbillon.*

The tapering curve again. In both these instances the curve has a completely serpentine form, and runs away after five or six zig-zags (more angular in 37 than in 36) into the remote distance.

37. DANTE, L'ENFER, p. 26. *"Amour nous a conduits à la même mort! Le cercle de Caïn attend celui qui nous tua là-haut."*

38. DANTE, L'ENFER, p. 34. *Tout l'or qui est ou qui fut jamais sous la lune ne pourrait donner un moment de repos à une seule de ces âmes fatiguées.*

The men and sacks form together a mass somewhat resembling the bow of a rather sharp boat, the point of it being cut off by the left side of the picture. The advanced feet of the lower rank and the heads of the upper give the outline. The two ranks unite in the one man at the left.

39. DANTE, L'ENFER, p. 116. *A peine eut-il touché le pied du fossé que les demons parurent sur la colline, au dessus de nos têtes.*

This is fine. The jutting mass of demon forms that crests the cliff has a kind of grandeur we often see in vegetation when

its masses seem to get richer and heavier as they approach the edge of a precipice which they overhang, pushing daringly forward into the dizzy air.

40. DANTE, L'ENFER, p. 172 (third design). *Et je les appelai pendant trois jours, alors qu'ils étaient morts.*

It is exceedingly difficult to make anything out of plain good masonry like that of a gentleman's cellar. Pictorial art can deal with poor picturesque building, or with rich architectural building, but not with middle-class building which has neither the happy variety of nature and accident nor the intellectual variety of man's invention. Doré's notion of a dungeon is most prosaic, and out of such bad architecture he will never get good compositions, do what he will. Remember the dungeon at Chillon, with its massy columns and quaint irregular vault, producing everywhere the most unexpected arrangements of fine form and the most mysterious effects of gloom, and then look at this wretched cellar with its stupid countable well-jointed stones and its ugly arch! But even this would have composed somewhat better if it had been decently drawn. The arch is such a specimen of perspective as any educated draughtsman would be incapable of.

41. CONTES DROLATIQUES, p. 31. *Le Péché Vénial.*

The repulsed cavalry in tumbling over the precipice produce a form similar to the one described at No. 39, but in greater excess.

42. CONTES DROLATIQUES, p. 144. *La Connestable.*

Doré has usually a *formative motive* in each design. Here it is heavy festoons of drapery with hanging folds. This is a magnificent piece of invention.

43. CONTES DROLATIQUES, p. 264. *La Chateau d'Azay.*

This is another noble realization of a formative motive. The motive here is a Gothic passion for spires and gables. The idea is carried out everywhere, even to the choice of the lady's lofty tapering head-dress. Then as the spires are finished with

weathercocks, the little dog's thin tail is terminated with a flourish of hair. These are no accidents, but essential parts of the unity of the conception.



44. RABELAIS, Vol. i. p. 52.
A triangle of monks.

IV. ILLUMINATION AND CHIAROSCURO.

45. DON QUICHOTTE, Vol. i. p. 22. *Il se promenait d'un pas lent et mesuré.*

The lighting of this composition is entirely ignorant and wrong. Look, first, at the shadow of the manure heap. For that shadow to have that outline the moon ought to have been far to the left, so far indeed that she would have been out of the subject altogether. With the moon in her present position the line of that shadow would have been exactly forty-nine degrees nearer to the perpendicular. The shadow of Don Quixote's legs is not quite so bad, being only about thirty degrees too far from the perpendicular on one side, and fifteen on the other. A suit of armour set up in that manner relatively to the moon might catch little glints of light along its outline, but to get those brilliant lights on the parts which ought to be in complete shade, would require a second moon hung in the sky at the same level, but more than a hundred degrees of horizon farther to the south-west. The little runlet of water is lighted just as if the armour were not there to cast a shadow upon it. Then, as to the two stones by the well, first they are lighted, which, considering their closeness to the overshadowing wall, they could not be; but, secondly, since they are lighted on the tops, the very next rays above those which illuminate them would clear them only to catch the ground at a very short distance indeed, say from one to two feet from the base of the stone (according to the height of it), producing the effect of a brightly lighted foreground, with shadows under the stones, instead of which, although the stones are lighted, the broad shadow of the well continues beyond them. See 28.

46. DON QUICHOTTE, Vol. i. p. 46. *Il était fort grand matin et les rayons du soleil ne les gênaient pas encore.*

One might conclude from the quotation, that the sun had not yet risen, but in the text Cervantes says, "*les rayons du soleil ne frappant que de biais ne les gênaient pas encore,*" so that the sun *had* risen. If so, where is he? Perhaps the white space behind Don Quixote is merely cloud, and the sun is at

some distance to the right, out of the picture, above the flat tint of mountain, at least the direction of the cast shadows would lead us to this conclusion. But as there is no hint of this in the gradation of sky, which would then be much lighter to the right, I do really begin to believe that Doré intended the sun to be in the blaze of white cloud and light between the heads of Quixote and Rosinante, and if this is so what marvellous ignorance has been displayed in those cast shadows!

47. DON QUICHOTTE, Vol. i. p. 162. *Toujours Sancho j'ai entendu dire que faire du bien à la canaille c'est jeter de l'eau dans la mer.*

Doré is far safer when he sacrifices local colour and light tints in a great measure to white, than when he attempts that higher and completer, but also far more difficult, art which deals with the relations of middle tints. This design and most of the others of the same class are not unsatisfactory in their way.

48. DON QUICHOTTE, Vol. i. p. 158. *L'intention de Sancho était de traverser toute cette chaîne de montagnes.*

This very grand and noble landscape is arranged, as to its light and shade, entirely to give gloom to the mountains. The white precipice is put in to effect that by contrast, and the dark trees and foreground to give power to the precipice.

49. DON QUICHOTTE, Vol. i. p. 182. *Mais, seigneur, est ce bonne règle de chevalerie, que nous allions ainsi par ces montagnes comme des enfants perdus?*

For glimmering of scattered sunshine in a woody place, this effect is remarkable. There are two others somewhat similar, but this is the best.

50. DANTE, L'ENFER, p. 32. *Tais-toi, lui dit-il, loup maudit, consume-toi en toi même et dévore ta rage.*

This is the old Zurbaran trick. The shaded side of Plutus is brought out against a white rock and his lighted side against a dark one. What I dislike about such artifices, is that they are so very obvious. A thorough master of refined chiaroscuro

disdains them, because he can accomplish effects far more brilliant by artifices which cannot be detected.

51. DANTE, L'ENFER, p. 118. *O Toscane qui es parvenu au triste collège des hypocrites ne dédaigne pas de nous dire qui tu es.*

The light which so strongly illuminates the nearer figures in the procession of hypocrites would probably have caught either the rock behind them or the foreground, but Doré takes good care that it shall not do either, because he *will* have his contrasts.

52. DANTE, L'ENFER, p. 146. *Et cette tête nous regardait et criait "hélas!"*

The opposition between the legs of the figure and the dark gorge behind, pure white against pure black, is the very uttermost opposition that painting or engraving can reach. Now, suppose Doré were to paint this subject, would he represent the gorge by means of several coats of ungradated ivory black and the figure by white lead? No, he would have to paint the rocks mysterious purple and grey, and the figure flesh-colour. And the difference between *any* grey and flesh-colour is, in weight of tone, far less than that between white and black. This proves that Doré's chiaroscuro sacrifices local colour at *both* ends of the scale. If we like the result we must understand the great price which has to be paid for it. And again, if we go from such chiaroscuro as this, believing it to be vigorous, to the chiaroscuro of any delicate colourist, and believe *that* to be weak, we shall be guilty of great injustice to the colourist. No colourist, in colour work, ever could or would get vigour of this sort depending upon white and black vacancies.

Nevertheless, setting the rest of the picture aside, and considering only the figure and its background, the opposition is no greater than it would be in nature.

53. ATALA, p. 48. *Le désert déroulait devant nous ses solitudes démesurées.*

What is this foreground made of? The forms of the land not being those of a chalk country it cannot be chalk, and the

richness of the vegetation shows that it cannot be snow. The block near the figures is not very unlike a fragment of limestone, or perhaps it may have been intended for granite. The foreground is therefore probably a surface of grass and rock, diversified by various plants; this does not matter much provided we are certain it is neither snow nor chalk, for if it is anything else in nature, it is sure, though in full light, to be darker than the lower part of that open sky, or even than the distant hills, for they are in light also. And yet Doré makes this foreground white, and for the dazzling steady blaze of the all but cloudless sky he deliberately gives us a grey.

If you look at the foreground of a natural scene in full sunshine, and let your eye wander to the sky over the intermediate distances, you may imagine the foreground to be brighter than the sky, because it is more positive in colour, but once get a bit of foreground to cut directly against the sky and you will perceive the true relation. I speak of the sky somewhere near the horizon, not of the azure at the zenith, which is sometimes of an incredible depth, relieving rocks and grass as light objects on a dark vault built of pure lapis lazuli.

54. CONTES DE PERRAULT, p. 14. *La Belle au Bois Dormant* (first design).

In the distance beyond the château to the left, we have pure black to make the white staircase tell. Let your eye follow that side of the subject down to the name of the engraver, *Pannemaker*. The trees in the foreground are also in shade. Here we perceive that Gustave Doré, for the sake of a white staircase in the middle distance, has sacrificed all the series of gradations between the foreground and the extreme distance, for the trees in the foreground *can* be no darker than those black ones a mile off. Yet this sort of thing pays. These are what the uneducated portion of the public, that is, the immense majority, consider telling and impressive effects, and a good deal of Doré's popularity is owing to the audacity with which he violates truth of *relation* in a hundred places to get something approaching Nature's strong opposition in one. It

ought to be generally understood by this time, how cheap and easy this trick is (cheap in its demands upon artistic capacity, but most costly in its deduction from the total sum of truth), and that true masters of chiaroscuro do not condescend to it, not on account of any difficulty in it, but because they have too much self-respect to sacrifice the hundred truths *they* value, to one or two isolated points of contrast that may catch the eyes of the ignorant.

55. CONTES DE PERRAULT, p. 14. *La Belle au Bois Dormant* (second design).

It is broad daylight. Then surely something would be visible between the trunks of the trees, surely some light would filter down through the masses of foliage overhead. These uniformly unbroken black vacancies are not possible in broad daylight in *any* wood, however thick. Travellers tell us that in primæval forests the sky is sometimes invisible, yet there must be a soft glow of green transmitted light penetrating everywhere, like sunshine under a shallow sea.

56. CONTES DE PERRAULT, p. 51. *Les Fées*.

This effect (of light subdued by transmission through foliage and of shadow lightened by strong reflection) is far truer than the preceding ones.

V. KNOWLEDGE OF NATURE. THE HUMAN FIGURE.

I have no pretension, as yet, to a really critical knowledge of the figure, which is only to be acquired by long study of the Living Anatomy of Movement. For example, I consider that no critic can be really competent to speak with authority about the figure, who has not pursued, in reference to the motions of the whole of the body, studies fully as accurate and painstaking as those of Sir Charles Bell on the anatomy of expression. His work on that branch of the subject may be considered as the model for what we all ought to do, and on a much more extended scale, before we call ourselves art critics. Unsystematic observation, mere drawing even, however careful, are not enough. The reader is therefore requested, for the present, to

accept any passing remarks I may make on this subject as suggestions to direct his attention to particular points, not by any means as authoritative teaching. On the other hand, I beg to assure him that on this matter, as on every other connected with art criticism, I lose no opportunity of acquiring more accurate information, and hope ten years hence to speak as surely about the position of a limb or the swelling of a muscle as I would to-day about the curves of a leaf or the development of a mountain. But considering that ten years is a long time to wait, I venture, rather than keep silence altogether, to say already so much as I know may be said safely.

57. DANTE, L'ENFER, p. 92 (second design). *C'est Thaïs la prostituée.*

There are certain qualities in the ordinary female form which artists dislike and avoid. Statues differ from models very obviously, they are usually both firmer and rounder, the masses of flesh being better supported and less affected by gravitation. Real women are frequently somewhat pendulous, and sometimes, when not pendulous, meagre and hard in outline with unideal creases and markings. All these things are unpleasant to artists because they destroy the balance of curvature, and also because they indicate deterioration of the muscular fibre, either by flaccidity, on the one hand, or desiccation, on the other. It is observable that the breasts are most pendulous in the lowest types of mankind and least in the highest, which corroborates the usual artistic taste in the matter. Gustave Doré is sufficiently realistic to hint the true curves. His *Thaïs* is not an idealized Greek conception, but a real woman, and the impression of reality is due to three principal facts,—first, a somewhat ungraceful rigidity of curvature in the outlines; second, the bag-like fall of the belly towards the spectator's left; third, the hollow under the ribs caused by the uplifting of the chest. Classic art would have considerably disguised these two latter facts, and also probably modified the sharpness of the angle below the right arm-pit and the projection caused by the hip bone just below it.

58. DANTE, L'ENFER, p. 24 (second design). *Poète volontiers parlerais-je à ces deux qui vont ensemble et paraissent si légers au vent.*

Francesca, here a rich but still graceful organization, is one of the best studies that Doré has yet produced. On this scale it is almost entirely satisfactory; on the increased scale of the picture Doré made of it the modelling was insufficiently wrought out. Nevertheless even here there are inequalities,—for example, the legs are better than the arms. There is truth in the very moderate protuberance of the left breast due to the straining attitude of the figure, which draws the skin, and also in some measure to the action of gravitation which flattens the breast slightly. The right breast, however, is rather more developed and marked beneath as it would be in that position. The whole attitude is very truly expressive of pain, the stretching of the left leg, the downward position of the foot and at the same time the contrasting gathering up of the right limb, with the convulsive, awkward, inconvenient, twisted clinging of the right arm, are all movements natural to a woman who fears and suffers.

59. DANTE, L'ENFER, p. 154. *C'est l'âme antique de Myrrha l'impie.*

This is very real, as well as very expressive.

60. DANTE, L'ENFER, p. 14. *Et voici venir à nous sur une nacelle un vieillard blanchi par l'âge.*

Rather a fine study of a still vigorous old man. The position of the left hand is however awkward and improbable, and if the hand had been so placed the elbow would have come still nearer to the body. Another objection to Charon's attitude is that he and the pole *both* incline in a direction contrary to the boat's motion, whose impetus he is arresting just before she strikes ground. If Charon does not mind what he is about he will fall on his back. The position is not natural, a boatman who works with a pole *always* leans *against* the pole, not with it. I know that Charon leans to his left, and there the pole sup-

ports him, but he also leans backwards, and there it will only help to throw him down. The comparative muscular action of the legs is good,—the left leg stiffly bears the weight of the body, and its muscles are marked; the other does little or nothing, and its muscles are in repose, looking somewhat meagre, as thin limbs not in exertion do.

61. DANTE, L'ENFER, p. 150 (second design). *Et leurs ongles arrachaient la gale.*

Doré's women are better than his men, who are often impossibly muscular, impossibly *anatomical* also. I have seen very powerful athletes naked and studied their muscular systems *in action*, but have always been led to the conclusion that such art as Doré's errs by the excessive love of violent little curves, of which the short mark used in teaching Latin prosody is the perfect type. His outlines, which are heavy and decided, bubble and blister all over with these little curves to a degree which no model I have seen approaches even in the most vigorous action. If the reader happens to possess any original sketches by Raphael, or photographs from them, let him study the notes of natural curvature which Raphael made for his own guidance, and see how admirably moderate they are, though still considerably emphasized, because memoranda always accentuate the chief facts they are intended to record. Doré's designs, on the contrary, are not memoranda for his own use, but works intended for the public eye, and ought therefore to present more finished conceptions.

The defect here alluded to is very completely illustrated by the group of figures above the heads of Dante and Virgil, in this design. Their small size proves that they are not close at hand, and yet their outlines and the muscular markings on their bodies very often incline to make parts of something like circles, whereas the natural lines are usually parts of irregular ovals,* and the effect of distance on an irregular outline is not to de-

* The lines in Blake's drawings mark this oval character with great emphasis, too much emphasis indeed, for he enjoyed the oval outlines so much that he drew them with the hard decision of a writing-master practising ornamental penmanship.

crease but to diminish its irregularities, whereas Doré, not to lose the sort of emphasis he so much delights in, intensifies it as the figure recedes.

Such exaggerations may be considered a proof of sensitiveness to curvature. They prove exactly the contrary. Sensitiveness to form delights in almost imperceptible curvature, needing no other stimulus because it is so exquisitely alive.

62. CROQUE-MITAIN, p. 121. *Mahomet les écoutait accordé sur un nuage.*

63. CROQUE-MITAIN, p. 137. *Mahomet faisait sa sieste dans le Paradis.*

These two sketches are good examples of the excess to which Doré's curvature often runs in free sketching. They are entirely composed of unrestrained curves and the eye gets no rest. Observe how curiously, in the first of the two subjects, the body of Mahomet is made to yield everywhere segments of circles.

64. DON QUICHOTTE, Vol. ii. p. 470. *Au nom du ciel, ami, laisses en là cette affaire.*

A very truthful representation of the way in which extreme fat affects the human form. I once saw, disporting himself in a bath, a very stout gentleman, who might have adequately represented Sancho. The contrast between thin Don Quixote and fat Sancho, evidently intended by Cervantes, has been a happy one for Doré, who has made abundant artistic capital out of it.

65. DON QUICHOTTE, Vol. i. p. 192. *Sancho tourna bride et se tint pour satisfait.*

66. DON QUICHOTTE, Vol. i. p. 228. *Si cela dure encore un peu, &c.*

In these instances where we see poor Don Quixote's meagre legs without anything to make them seem a little stouter, we have evidence that Doré has observed the facts of emaciation. When disease or decay attack the muscular system they produce a kind of thinness quite different from the healthy thinness of people who are naturally slight, especially different in this re-

spect, that emaciation attacks the fat cushions about the joints, and by the atrophy of the least indispensable muscles leaves to the rest a false prominence; whereas persons naturally slight have the fat cushions unimpaired, and the muscles, though feeble, proportionate. Doré's Don Quixote is a man emaciated by obscure chronic disease, and this interpretation is justified by the fact that his brain was subject to hallucinations which imply a morbid condition.

67. CONTES DROLATIQUES, p. 536. *La Belle Fille de Portillon.*



The washerwoman who is working so busily here is a good example of the false kind of muscular development which decay produces. I remember once hearing a surgeon admire the biceps of a young man in decline, saying he must be very strong. Certainly the muscle was prominent, but it was because several others were disproportionately reduced, as a cheek-bone stands out when the cheek falls in. The law of decline in emaciation seems to be this, the muscles which are the most frequently needed, and therefore the most used, last the longest.

68. CONTES DROLATIQUES, pp. 354, 355. *Le Succube.*

The male figure in these wood-cuts is an awful but accurate example of emaciation of the kind produced by the most vicious excess. The

“Callest thou that thing a leg?”

of Tennyson's most fearful poem is not more terrible than these sketches of Doré. The Parisians seem morbidly fond of sketching and carving this kind of decay. A very clever collection of green bronze chimney ornaments is founded upon the study of it.

69. CONTES DROLATIQUES, p. 374. *Le Succube.*

The woman under torture, though drawn on a small scale, is an example of fairly good realistic conception of the female form. Ideal art would have made the thighs stouter in proportion to the arms.

VI. KNOWLEDGE OF NATURE. LANDSCAPE.

70. CONTES DROLATIQUES, p. 603. *La Belle Impéria Mariée.*

The mountain-drawing in this subject is of slight value. On the right hand there are six receding distances of precipitous declivity, and on the left one crag behind a clump of pines. Beyond these rises an Alp whose snows form a dome on the left and cover peaks upon the right. The whole design, as drawing, goes little beyond the ordinary mountain-sketching of amateurs.

71. CONTES DROLATIQUES, p. 337. *Le Succube.*

This effect, strange as it may appear to some people, is the simple truth. I have seen it in nature probably about a thousand times. Given, a broken sky, and water calm yet not perfectly motionless, with a shore of hilly land to divide them, and long after sunset this result will come. The land will all mass itself together in a dark, mysterious wall of unfathomable obscurity, the clouds will be lighted still on their under edges by reverberations of the glories of an after-glow far away on to the west, which after-glow takes its light from some sunset or succession of sunsets yet farther down on the round side of the world. The water, smooth and polished, yet not quite fast asleep, will catch on its almost imperceptibly low swell of long waves (half an inch high like the dying swell of the seas of Lilliput) lights from the sky, and darks from the shore, alternately. All honour to Gustave Doré for having so felt the solemnity of the early night, and for having so admirably interpreted it!

72. ATALA, p. 2. *Par Intervalle il élève sa voix en passant sous les monts.*

The mountain here is fairly drawn up to the point it attempts to reach, the lands sloping to the shore of the torrent still better; the remote line on the left which passes *behind* the rainbow is exceedingly true and good. The pines and stones reach about the same level as the mountain, that is, they are true as far as the conception has been worked out, yet not deli-

cately true. The water is fine, especially after the white foam is past, and it rushes down to the right, with impetuous rippling swiftness carrying its uprooted pines.

73. ATALA, p. 3. *On voit dans ces prairies sans bornes.*

Though the effect here is true and impressive, the cloud-drawing lacks delicacy in its curving contours. No such clouds as these toppling masses can be drawn from nature at all, so there is never any opportunity of studying them seriously; all that can be done is to *look* hard for the one or two minutes that they last and then draw them from memory, that is, if we would have the whole group. But in order to ascertain the quality of line which they require, we ought to draw little bits of them from nature, and some practice of this kind will soon teach us how varied are the natural outlines, even when they seem simplest.

74. ATALA, p. 8. *Le combat se donna sur une des branches de la Mobile.*

The central tree in this composition is very finely treated. It seems to be a species of wild chestnut. Its noble mass gains weight by contrast with the feathery lightness of the crest of palm just under it, and is also well supported by the lower masses near the water's edge. This is one of Doré's finest sylvan compositions.

75. ATALA, p. 23. *Tout s'endort, à mesure que le bruit des hommes s'affaiblit.*

A magnificent group of cypresses, preserving the characteristics of the tree.

76. ATALA, p. 46. *Il y regnait un bruit religieux.*

In a pine forest. The trunks are well drawn, if we make allowance for Doré's peculiar mannerism, I mean they are woody and fibrous where peeled, and the knots and branch insertions are fairly true. Such stem drawing as this is not to be compared with Ruskin's (see, for instance, *Modern Painters*, Vol. iii. plate iii. "Strength of Old Pine") in point of delicacy



123. ROI DES MONTAGNES, p. 16. *Christodule and his Wife.*

This is simply a French couple, dressed as Greeks. They are thoroughly well characterized. The man is grave, experienced, polite, and addicted to habits of reflection; the lady wise and careful, a true help-mate, and conscious of her value. Nothing *can* be better, in its way, than this very observant sketch.



124. ROI DES MONTAGNES, p. 18. *M. Hippolyte Mérinay.*

A little French archæologist and philanthropist, described by About as being very talkative. The face is a talkative face, and of feeble intellectual power.



125. ROI DES MONTAGNES, p. 172. *C'était une Albanaise assez belle, malgré son nez camard.*

A rich animal nature, of a kind that wears well, whose robust health care and sorrow do not easily undermine. She is enjoying a little unmitigated garlic.

IX. SENSE OF THE SUBLIME.

126. CROQUE-MITAIN, p. 109. *Il vit défilér dans le ciel des nuées de cavaliers armés en guerre.*

Thus, in the middle ages, the brave knights rode to battle. How majestic it must have been, that steady advance of strong men in armour, on their way, not to meet accidental death or chance injury from wandering balls that the weakest may set in motion, but to single out the mightiest champions, and fight them hand to hand! No warfare, not even the fine masterly fighting of the Athenians, nor the disciplined firmness of the Romans, nor the wild frantic heroism of Gaul or Briton, is comparable in romantic grandeur with the warfare of the earlier middle ages. No warlike costume, either before or since, has ever been either so splendid or so terrible. Clad in bright steel, inlaid with silver and gold, half covered with scarf or mantle of delicate silk, crested with strange shapes, crowned with glittering coronets, bearing long lance and blazoned shield, the barons rode to battle. Even this wood-cut, rude and careless and grotesque as it is, is rich with overpowering romance.

127. CROQUE-MITAIN, p. 219. *Devant elle se dressait le château de la Peur.*

Mediæval castles had elements of sublimity not to be found in modern fortresses. First, they had tower-sublimity, being always composed of towers, from the one lonely keep of the knight, to the noble tower-brotherhoods that guarded the royal strongholds. Doré's Castle of Fear is a tall keep or peel, not unlike the Scottish peels. The country about it is rocky and barren, and the castle comes black and mysterious against the moonlit sky. These elements of sublimity, so well known, so hackneyed by incessant service in the very worst art, would have been used up by this time if they had not been so vitally influential over the human mind. A thousand years hence, rocks, a mediæval tower, and the moon, will still be recognized as sublime.

of accurate observation, but we ought to remember that Doré works from invention, whilst Ruskin simply copies what he sees. This subject reminds me of Jura forests. Very magnificent scenes of this kind may be observed by the traveller on the Franco-Suisse railway; the pendulous moss which adds so much grandeur to the decayed branches is there very rich and abundant. Much of Doré's finest scenery may have been suggested by the Jura, for he has lived in that region.

77. *ATALA*, p. 45. (Given in this Review, Vol. iii. p. 17.)

An effect of perfect night. Its chief merits are the quiet truth of the low line of hills beyond the river and the universal aspect of repose, which is much helped by the heavy rest of the fallen trunks and the sleepy bowing of those which stand yet. The birds are effectively introduced, they have just finished their long flight and are coming to rest here on the solid, somnolent earth. The sky is very peaceful, and the long soft bands of dim cloud, showing the stars in their intervals, complete that expression of peacefulness. The water, too, is so calm that it reflects a star, which only the calmest water will.

78. *ATALA*, p. 46. (Given in this Review, Vol. iii. p. 1.)

Night again, but not peaceful this time; here the rest of nature is violently agitated, winds blow, lightnings flash, half a minute since the thunder pealed. And the torrent, roaring indefatigably, rushes over its rough stony roadway with the noise of a thousand chariots. Wild birds are borne upon the blast whither the blast will, strong trees reel before it and succumb to it. In all this confusion of rushing, and rending, and lightning, and long roar and louder detonation, peace seems so far off that we can hardly realize the possibility of it.

The motive is consistently rendered, but the water drawing is weak, notwithstanding its energy; weak in knowledge, though energetic enough in feeling. The ripples are marked by little dexterous jerks of the brush, quite unlike real ripples, and the domes of water, as it rushes over the rounded stones, have little of the natural variety in their forms. Still one truth is strongly

seized upon. The artist has clearly understood that water, when it makes a dome of that kind, rushes *under* the surface of the pool it falls into, whose ripples come timidly *back* to the fall, and hesitate, and seem fascinated by the power of it.

79. ATALA, p. 48. *Le Désert déroulait maintenant devant nous ses solitudes démesurées.*

Setting aside one glaring blunder in chiaroscuro (see 53), this landscape is very noteworthy for its noble expression of vastness. I cannot recall any landscape by any Frenchman which so unmistakeably appeals to our admiration for great scale in nature. How little and lonely the two human figures look amidst all this immensity! Doré certainly possesses to some considerable extent, that great landscape gift which so distinguished Turner, and which is so strangely absent from Pre-Raphaelite work, *the sense of size and space.*

80. ATALA, p. 69. *Épilogue.*

A highly poetic effect. The waves are heaving just as waves do *after* a storm when the wind begins to lull. I have passed unnumbered hours amongst such waves watching their forms incessantly, but one result of these watchings is that I cannot approve of Doré's *forms* of disturbed water. It looks liquid and like water, which is much, but there is no real drawing about it, the ripples being dashed on with almost reckless rapidity, and having often, in addition to their own linear falsity, the still graver executive defect of not answering accurately to the forms and gradations of the ground-colour they are painted upon, so that they do not seem to belong to it. For instance, just above the nearest bird's left wing, a white touch which ought to have defined the grey lighted wave, goes beyond it, and intrudes upon the black wave behind, and consequently looks isolated, like a bit of bent silver wire.

81. ATALA, p. 72. *Depuis le lac Erié jusqu'au Sant le fleuve accourt par une pente rapide.*

This is another most poetic effect, giving an exceedingly impressive idea of the tumultuous breadth of a great American

river, coming mightily from afar with a rapidity that nothing can either weary or withstand. But if we pass from the poetry of the subject to the quality of its representation of water in action, we observe a visible poverty of executive resource. It is a system of touches for light too thin and thread-like, not enough connected with the work underneath them, and not sufficiently indicative of the true forms. It is right however to observe, in justice to Doré, that nothing in the whole range of art is more difficult to draw than a furious river. Doré cannot manage one, but then who ever could, or can?

82. DON QUICHOTTE, Vol. i. p. 192. *Sancho tourna bride et se tint pour satisfait.*

The slope of débris in the gorge which forms the background is frank and right, so is the way in which it fills up the spaces between the projecting buttresses of rock. The perilous and odd position of the great stone at the top of the slope is a good instance of the way stones often stop where no one would think it possible, and the mass at the bottom of the valley is very grand in its ponderous repose. The rock wall on the left has a curving slope, almost perpendicular, and looks (roughly) like gneiss whose beds are vertical. The broken rock in the foreground is rather too much like a badly built wall.

83. DON QUICHOTTE, Vol. i. p. 234. *Votre Grace prendre le chemin de Carthagène.*

The forms of the patches of snow on the mountains are nearly right, and those of the broken, scattered mist are suggestive, though not equally successful in design. The dark mountain crests have characteristic outlines, but I know of no instance in which Doré has fairly drawn the detail about a crest.

The rocky bit on the spectator's left is conventional and poor. It is no better than Claude's rock-drawing. The mass of lighted earth in the foreground is possible, but too simply dome-like.

84. DON QUICHOTTE, Vol. i. p. 256. *Un jour s'étant placé à l'entrée d'un pont, &c.*

The lines of the falling water are very weak, and what an unmeaning, uninventive bit of rock that is in the right-hand corner! The rock behind, with columnar pinnacles, is not familiar to me in nature, though I believe it exists in Spain. But the way in which it is drawn is, technically, worthless, and therefore of course falls short of delicately true representation.

85. DON QUICHOTTE, Vol. i. p. 46. *Il était fort grand matin.*

The effect here is not an impossible one except as to its lighting (see 46), but all the forms of the earth are exceedingly poor. How wretched those mountain contours are! Look at that shapeless stone near Rosinante's fore-leg! How utterly vacant is the whole foreground, for an inch and a half from the bottom of the drawing!

86. DON QUICHOTTE, Vol. i. p. 158. *L'intention de Sancho, &c.*

See 48. This is a noble and notable landscape, probably a genuine reminiscence of Spain. The fine mass in the foreground, the line of precipice in the middle distance, the gloomy grandeur of the far-off cloud-capped mountains, all these are very sublime features and ably united into an impressive whole. What promise of glorious travel is in the words beneath, "*Sancho's intention was to cross this chain of mountains!*" Those words under *that* landscape arouse in my heart the most passionate old Bohemian yearnings!

87. DON QUICHOTTE, Vol. i. p. 344. *Tandis qu'on naviguait, &c.*

88. DON QUICHOTTE, Vol. i. p. 346. *Reviens ma fille bien aimée.*

89. DON QUICHOTTE, Vol. i. p. 348. *Mais aussitôt on nous lâcha.*

Three curious instances of Doré's wave drawing. It is bad because the forms are so poor, but it is not altogether unobserving; for instance, in 88 there is a toppling wall of breaker

40 or 50 yards off coming steadily on us, another crashing down upon the shore, and then two strange sheets of water, an inch deep, running rapidly up the sand, one on the other's back, with thin white foaming edges, just such as we all have run away from when we were children playing at the sea-side. These are *facts* undoubtedly, but how inadequately Doré has rendered them!

90. DANTE, L'ENFER, p. 89. *Alors une terreur, &c.*

The rocks here, and generally elsewhere in the same volume, are what may be called painter's rocks, that is, the sort of rocks-in-general which the old masters had ready whenever they might be considered requisite. Leonardo da Vinci drew precipices exactly of this pattern, but then in his time nobody knew anything about them, except which yielded the best building materials. In these days, when every possible facility is offered for the study of geology, it is disgraceful in an artist to display a species of ignorance which proves that he lags behind the common attainments of the age. If the reader is acquainted with petrologic forms he will see that the rock-shapes in this design are as monstrous, and as feeble and foolish in their monstrosity, as the impossibly constructed creature that flies between them.

VII. ARCHITECTURE.

91. CONTES DE PERRAULT, p. 17. *La Belle au Bois Dormant.*

A rich example of Northern French domestic architecture. Mullioned and transomed windows, and traceried and pinnacled parapets, little buttresses between the windows to carry the pinnacles, richly sculptured panels under the windows, arches depressed almost to flatness. This is a summary description of the building. It looks rich, except the little door on the left, with its crocketed weather-moulding, rising to a finial under the shield of arms; probably this is only a side-door, an outlet for servants.

92. CONTES DROLATIQUES, p. 28. *Le Chastel du Bonhomme Bruyn.*

This curious agglomeration of buildings has truly the character of a French feudal castle. It is much exaggerated, of course, for the keep, to judge by the figures walking on the road, and if we consider its distance, must be from 700 to 1000 feet high. Still the design strongly clings to the main fact, that a feudal castle was a mighty company of lofty towers usually defending a village or small town at their feet.

93. CONTES DROLATIQUES, p. 119. *Ils allèrent devisant.*

Little is to be said for the entirely arbitrary and empty conventionalism with which Doré has here rendered the towers of Notre Dame. Of course they could never be reduced to *that* expression by any effect. No light would outline a window with one thin white line going uninterruptedly round it without taking some count of the multitude of the mouldings. The towers of Notre Dame, too, have buttresses which run up to the point where the window-arches spring, and the parapets are pierced, and each tower has a little pointed stair-roof like a stunted spire, all which facts would at least have been dimly discernible by a light strong enough to catch the other buildings so brilliantly. But it is useless to argue in this way about a design which respects truth nowhere. The only creditable thing in it is an honest love for pepper-box *tourelles*.

94. CONTES DROLATIQUES, p. 261. *Il se délibéra de la pour chasser.*

The reader may have remarked, in the remnants of the middle ages, that we still find in French towns a tendency to depart from the perpendicular, and a very striking appearance of accidental sticking of one bit of building on another in sublime regardlessness of symmetry, but with the happiest results as to the picturesque. These qualities form the motive of the present composition. The turrets lean and bend in every direction, the buildings are recklessly piled one above another like carriages in a barricade. The houses nod and reel as if they

were drunk. And above all this chaotic confusion of man's habitations soar the high windows of the straight and stately house of God!

95. *CONTES DROLATIQUES*, p. 264. *Ores, elle, ne disoyt mot.*

Already alluded to at 43. One of the most striking peculiarities of Gothic architecture is its love of sharp spires of wood or stone and airy crestings of open metal work, of which predilection this invention of Doré's is a felicitous, though intentionally exaggerated, illustration.

96. *CONTES DROLATIQUES*, p. 501. *De faict ils chantèrent.*

Setting aside its bad perspective, and considering only construction, this wood-cut exhibits a kind of parsimony very rare in Gothic work. How thin the wall is! a shell one stone thick, for surely at that angle we should have seen the external splay of the window if there had been any.

97. *DON QUICHOTTE*, Vol. i. p. 304. *Je l'enlevai par force.*

A fine interior of a cloistered quadrangle. The eaves of the far-projecting roof are supported on a rich arcade of trefoil arches springing from slender cylindric columns. The eaves are hidden from the outside by a parapet of various tracery, and there is a noble dormer window. The perspective, as usual, is wonderfully bad, but that is not our present concern. The architecture is interesting.

98. *DON QUICHOTTE*, Vol. i. p. 418. *Elle commence à lui raconter, &c.*

This interior is likely to please people who neither know nor care anything about decorative art, for it looks rich at first, but the decoration is quite barbarous and bad, and it is all as unskilfully drawn as it is foolishly and vulgarly invented. It is no better than such Gothic interiors as we see at the minor theatres.

99. *DON QUICHOTTE*, Vol. ii. p. 206. *Que votre Grandeur aille maintenant.*

Very curious and interesting. The depressed windows of

the upper story are especially original. This looks more like an invention than a recollection, it has so much character. I wonder if Doré found something like this court-yard during his tour in Spain.

100. DON QUICHOTTE, Vol. ii. p. 288. *Puis il alla prendre la bénédiction de son seigneur.*

Rich and interesting architecture of a kind which I have had no opportunity for studying. It is a sort of barbarous Gothic affected by Moorish influence. The only bit that seems incongruous is the panel or doorway above the balcony with the square head and introverted corners. Is not this French? The panels in the Galerie d'Apollon at the Louvre (now filled with portraits of artists in tapestry) are examples of it.

101. DON QUICHOTTE, Vol. ii. p. 296. *Le Gouverneur Sancho Panza, &c.*

This may seem rich at the first glance but it is not really inventive work. It is rather that sort of mechanical enrichment of which we have so lamentable and costly an example in our new Houses of Parliament. When you have mastered the arrangement of tracery between any two pinnacles you know the whole thing.

Besides, how exceedingly unlikely it is that a little town of a thousand souls would have such a costly Palace of Justice!

102. ROI DES MONTAGNES, p. 361. *Lettre d'Athènes.*

The only bit of Greek architecture in the whole of the works mentioned at the head of this article. There is no evidence that Doré cared anything about it, his caricatures amused him more than his fluted columns. The fallen fragment of Athenian splendour is good for a vulgar Frenchman to sit a-straddle upon. Doré is no Greek, but a born Goth; not that his Gothic architecture is by any means delicately true or careful in study, but it has the meaning of Gothic, which is much.

After examining carefully all the examples of architecture by Doré accessible to me, I should say that architecture is not

yet one of his strong points, though he is making serious efforts in that direction. But I doubt whether he will ever come to see the most refined qualities of architectural forms. Ruskin sees them in an affectionate, observant, reverential way; and Méryon sees them in a passionate, earnest, almost morbidly sensitive way; but who else, amongst artists, gives any evidence of such insight?*

VIII. CONCEPTION OF HUMAN CHARACTER.

103. DON QUICHOTTE, Vol. i. p. 232. *Assez, Assez, Madame, s'écria Don Quichotte, faites trêve à vos louanges.*

Doré's conception of individual character is not generally considered by the French critics equal to his management of groups and mastery over action. The truth is, he will not generally bear comparison with the subtlest masters of expression, either tragic or comic, and yet there are creations of his which will live, which in their way nobody has ever yet surpassed, or is likely ever to supersede. When Doré undertook to illustrate Don Quixote the whole success of the enterprise depended on the realization of the knight errant; if *he* had been inadequately portrayed, the entire work would have been a failure. Now it so happens, fortunately, that Don Quixote is precisely the very happiest of all the artist's attempts, so happy, indeed, so undeniably successful, that henceforth Doré's Don Quixote will be *the* Don Quixote, just as Richard Doyle's Colonel Newcome is, and will for ever be, the recognized, authentic portrait of Colonel Newcome.

* This may seem as if I had forgotten David Roberts, but I have not. David Roberts was a most skilful artist and truly enjoyed architecture, but instead of really studying form and colour *as they are* and for *their own* qualities, he merely studied them to find out an attractive and plausible and telling conventionalism of his own, found it, and thenceforth produced drawings which, however facile and attractive,

miss many of the most affecting qualities of fine architecture.

I should say that as an architectural draughtsman Roberts holds about the same rank with Harding as a landscape draughtsman. Both were *clever* to a fault, and cleverness, confidence in manual skill rather than thought and feeling, ruined both of them, as artists.

It is only superficial readers of the romance who take Don Quixote for a fool, and only readers who are themselves ignoble can fail to perceive his true nobility. Don Quixote was a perfect gentleman, by far the best gentleman in the book, mad on one topic, like many other people, but brave and tender and thoughtful, entirely incapable of anything mean or ungenerous. He is a character whom, in real life, all vulgar blockheads would despise, and all intelligent and gentle men love and venerate from their hearts, laughing a little, but not unkindly, at the irresistibly ludicrous consequences of his particular hallucination. Everybody played upon him, everybody laughed at him, and yet how much more truly dignified he is all along than the idlers who made fun of his infirmity! In this subject the lady has been mendaciously flattering the knight's passion for honourable renown, but she goes a little too far, and he, with perfect dignity, entreats her to desist.

104. DON QUICHOTTE, Vol. i. p. 388. *Lorsque Don Quichotte se vit engagé de cette façon.*

Now they have got him in a cage, the brutes! and they are grinning at him between the bars! Can you look at his sad, honest, suffering face, a tear on its worn cheek, at his poor thin body doubled on the straw, without pitying *him* and hating *them*?

105. DON QUICHOTTE, Vol. i. p. 148. *Finalement maître et valet restèrent trois jours chez les mariés.*

Here we have him quiet and happy, talking to the bride and bridegroom, and very grateful in his own way for their kindness and hospitality.

106. DON QUICHOTTE, Vol. ii. p. 213. (Head of Chapter XXXII.)

The knight here rises, justly indignant, to defend himself against the chaplain's unpardonable aggression. What a noble air he has, what ire and fire are in his eye!







THE MELANCHOLY OF DON QUIXOTE WHEN WOUNDED.



107. DON QUICHOTTE, Vol. iii. p. 314. *Triste et mélancholi que languissait le blessé Don Quichotte.*

I think this is infinitely pathetic; of course there is humour in it, but when did pathos reach its uttermost without some touch of humour? How the dim bleared eye gazes vaguely, vainly, how the poor hands, grasping lance and bridle no longer, lie passive on the counterpane!

108. DON QUICHOTTE, Vol. ii. p. 391. (Head of Chapter LIX.)

Here we have him in talk with gentlemen who treat him as a gentleman, so he comports himself accordingly, with gravity and a certain grace.

109. DON QUICHOTTE, Vol. ii. p. 414. *L'on regagna la maison où il y eut grande assemblée de dames.*

He is amongst ladies now, and proudly but not vainly sensible of the honour they confer by taking so much interest in him.

110. DON QUICHOTTE, Vol. ii. p. 416. *Elle s'evertuèrent si bien à faire danser Don Quichotte.*

Wearied of all this dancing, the knight still holds up resolutely, for are not such exercises courtesy to the sex, and therefore a part of knightly duty?

111. DON QUICHOTTE, Vol. ii. p. 486. *Mort de Don Quichotte.*

Now he will neither dance nor fight any more, nor even talk very much longer, and he knows it. So not having any time to waste, he will dispose of his little fortune as he judges best, and being now of a clear mind, ask forgiveness of those whom, in his madness, he may have offended. He was always kind and loyal, but somewhat too proud of his prowess and of his fame; at this last hour one more virtue has enthroned itself in the ruined brain, and gives a new, soft light to the fading eyes. Courage, gentleness, generosity were old possessions, he has added to them humility!

112. DON QUICHOTTE, Vol. i. p. 44. *Enalement il lui conta, lui persuada, et lui promit tant de choses.*

The character of Sancho is compounded of simplicity, animalism, wisdom, fidelity, and affection. He is simple in his beliefs, animal in his appetites, wise in his rough estimates of the people he has to deal with, faithful to his master, and affectionate towards his ass. In this illustration we have him in his simplicity.

113. DON QUICHOTTE, Vol. ii. p. 280. (Head of Chapter XLIII.)

Simplicity again. He is going to undertake the government of that famous Island, and listens with all his might to his master's good advice.

114. DON QUICHOTTE, Vol. ii. p. 296. *Le Gouverneur Sancho Panza rendant la justice.*

The wisdom of Sancho. He has not the dignity of Solomon, but having the gift of natural discernment, and being conscious of the gift, is fully determined to exercise it. His attitude of thoughtful scrutiny is admirable. Doré is very strong in gesture and attitude generally, and this is one of his happiest hits.

115. DON QUICHOTTE, vol. ii. p. 306. *Absit ! s'écria le médecin.*

The animal appetite is disappointed, the mental penetration baffled; the double difficulty, first in getting something to eat, and then in getting a satisfactory reason for the privation, produces an expression of puzzled anger which Doré has well given. The imperious and dogmatic face of the physician is, however, better even than Sancho's.

116. DON QUICHOTTE, Vol. ii. p. 356. *Venez ici, mon compagnon, mon ami.*

Sancho's affection for his ass. I dislike the drawing. Sancho is only absurd, whereas he ought also to have been touching.

117. DON QUICHOTTE, Vol. ii. p. 226. *Sancho raconta toute la chose.*

When speaking of Doré in the preceding article (page 24), I said of him "he has none of that quiet *finesse* of enjoying observation which was so remarkable in Leslie." This subject, Sancho before the Duchess, affords a common ground for comparison between the two artists, for it was a favourite subject of Leslie's. The difference in point of refinement in characterization is immeasurable. Doré's Duchess is not unladylike, but she is cold and only half interested, besides she does not seem to appreciate the rich flavour of the mental feast before her. Leslie's Duchess, on the contrary, relishes Sancho as a gourmet relishes some wonderful new dish, as an intelligent reader enjoys some fresh and exhilarating humourist, her lively face beams and radiates with a delicious sense of the ridiculous.

The attendant ladies have no more wit than their mistress, there is not one gleam of delicate feminine intelligence on all their ten faces.

118. DANTE, L'ENFER, p. 38 (Second Subject). *Mais le maître prudent le repoussa et lui dit, &c.*

All through the Inferno, Dante is thin and timid and shrinking, Virgil vigorous and fearless and majestic. There is also in Dante's face an intense, absorbed interest in all he sees, and in Virgil's the grave calm of familiar knowledge. Dante is like a woman seeing some horrible disease for the first time, Virgil like an old physician.

119. DANTE, L'ENFER, p. 92. *C'est Thaïs la prostituée.*

In the preceding instance Dante was afraid and Virgil fearless, in the present Dante is disgusted and Virgil above disgust. It is the woman and physician again; strong men after long experience vanquish disgust as they do terror.

120. DANTE, L'ENFER, p. 168. *Il faudra bien que tu te nommes, ou pas un cheveu ne te restera ici.*

Doré did very rightly to illustrate this deed, since Dante was not ashamed to own it. Dante is tearing the hair from a head imbedded in ice, he has no objection to torture somebody, if only his victim be held fast for him. When the damned are free he is very much afraid of them, and cowers behind Virgil, but now he feels that he can rely on the hard grip of the ice, and so bullies the miserable wretch in it with a comfortable assurance that retaliation is quite out of the question.



121. CONTES DROLATIQUES, p. 305. *Avenelles, the advocate.*

This is intended for a legal face. Its expression combines cunning, coldness, and unscrupulous resolution. I have seen successful tradesmen who wear that look. Such faces warn beforehand. Their owners are always keen after money and generally quite pitiless in the pursuit of it.



122. CONTES DROLATIQUES, p. 351. *Salomon al Rastchild.*

A very sharp and intelligent physiognomy. The eyes are bright and lively. It is the face of a man who, without being so cruel as the advocate Avenelles, must be perfectly alive to his own interests.

128. CROQUE-MITAIN, p. 75. *Il est neuf heures, tout repose au camp.*

Nothing but tents, a level cloud above, the low moon behind them, not a creature to be seen outside of them, not a hill nor a tree near them. This is tent-sublimity.

I cannot tell whether other people feel as I do about tents, but to my mind a tent is as sublime as anything in the world except a ship. The causes of this feeling are, I believe, as follows. First, association, the dim remembrance of the heroic men who, in all ages, have passed so many of their nights under canvas; secondly, the typical meaning of the tent in its perfect, sad symbolism of man's shifting and transitory existence, here to-day, gone to-morrow. Third, its seeming combination of littleness and weakness with courage, its walls so thin that a thousand of them would go to a common house-wall, and yet its courage so great that it will face the fury of tempests. Fourth, it is a *friend in need*, giving shelter when without it men would get none at all. Thus a tent in a wild country is in the highest degree interesting and sublime, but a tent on the lawn, in front of a gentleman's house, or a refreshment tent in a cricket field, is *not*. And this is why Doré takes care to give us the tents *by themselves*. Their dark peaks are quite as impressive as any range of mountains.

129. DANTE, L'ENFER, p. 2 (Second Subject). *Il semblait venir à moi la tête haute.*

Amongst the many recollections I cherish of that best-beloved of all the scenes I know, Ben Cruachan from Innistrynich, none affect me more than a tiny space of open sky frequently seen below the cloud just in the Pass of Awe, where the two hills meet at the river. Often when all heaven was veiled in grey, and land and water lost in the dim gloom of cheerless evenings, that little fragment of sky burned alone with gold or orange, and afforded one narrow outlet for the mind from the darkened valley and chilled waters to the warmth and splendour of the empyrean. And I see by this composition that Doré is

sensible of the sublimity of those precious triangular openings between hills and clouds, those windows of the darkling world.

In this subject other causes contribute to the result. The lion, strongly detached by light, looks suspiciously at Dante and is terrible in his strength. Dante, in his human weakness, relying on heavenly protection, is also in another way sublime. And the whole natural scene is weird and savage, bare stones, naked roots, no leaf visible except in some stunted hardy plants in the foreground.

In the chapter on illumination I might reasonably have asked, whence comes the light on Dante's forehead and the shadow he casts upon the ground? They contradict each other, and both contradict the light upon the lion.

130. DANTE, L'ENFER, p. 12. *Laissez toute espérance, ô vous qui entrez.*

This is sublime, unquestionably, especially so in the wise introduction of that mountain distance. Those fair hills and that open heaven are the regions of human hope which these two laurelled ones are leaving. Once in that grim cavern's mouth they will see those healthful hills, that sweet pure sky no more!

131. DANTE, L'ENFER, p. 106. *Qu'aucun de vous ne soit rebelle!*

This fierce gathering of flying demons is fine, their bat's wings beating the air confusedly. Virgil's coolness too is admirable, but to my mind the sublimest thing in the composition is the dark, far-stretching lake in the left corner, with its two rocky islands and grey gleam of remote light on the horizon, dividing that dismal sky from that dismal sea.

132. DANTE, L'ENFER, p. 112 (Second subject). *Mais l'autre le saisit avec ses serres comme un epervier.*

The rocky shore is poor and uninventive in design, but it has the terror attaching to all inaccessible *iron-bound* coasts, as sailors call them. The combat of demons is energetic, but the main power of the subject lies in the illimitable horizon. There is no getting out of that lake, this shore is so steep and all others

so hopelessly far off. Perhaps even what seems to us poverty in the rock drawing may have been dictated by the instinctive wish to avoid making anything like a ledge or crevice where desperate fingers might cling or insert themselves.

133. DANTE, L'ENFER, p. 118. *O Toscane qui es parvenu au triste collège des hypocrites.*

Processions, if well managed, are very impressive and affecting. A short procession must depend for its power very much upon variety and artistic contrast, and the wider the distinctions in costume the better. But a very long procession is entirely independent of all such artifice, it may safely rely upon the accumulative effect of simple repetition, and all the people who compose it may be attired alike.

134. DANTE, L'ENFER, p. 166. *J'entendais qu'on me disait, prends garde où tu marches.*

The effect of gloomy mist on ice is very truly rendered here. Observe the admirable way in which the sky is gradated down to the ice without any visible horizon. The evanescence of the fixed heads with their reflections in the ice is almost comparable to Turner in point of truth, though of course very different from him in manner. The two poets cautiously tread the cold, vast floor, and Dante is warned by Virgil, in mercy to the condemned, to mind where he sets his feet. Their figures have the sublimity of ships in a sea-fog, one cannot see whence they have come. Out of the depths of that impenetrable mystery these strange, grave, laurelled visitors suddenly make themselves visible to the fixed heads.

135. DON QUICHOTTE, Vol. i. p. 14. *En cheminant ainsi notre tout neuf aventurier se parlait à lui même.*

Of course Don Quixote is grotesque, but Doré deserves much credit for having made him also sublime. There is great sublimity, of a certain kind, in these wide, wild, far-stretching, thistle-bearing lands. There is very much in the resolute hearty bearing of the knight, who is lifted for the moment, by

his intense imagination, to full moral equality with the best and bravest of old chivalry. And the confused action of brooding imagination is nobly shown in the vague imagery of the clouds. There a shadowy knight rides forth in quest of adventures, there he meets a huge and terrible giant, there he kneels to a crowned queen. The ground is strewn with colossal vanquished. A holy priest blesses the victor, and a great cross visibly sanctifies his knightly work. It is like that admirable page in the eleventh chapter of the *Newcomes*, where Thackeray so finely described to us how Ridley dreamed as he listened to poor Miss Carr's performance.

136. DON QUICHOTTE, Vol. i. p. 158. *L'intention de Sancho était de traverser toute cette chaîne de montagnes.*

This kind of sublimity in mountains, when they seem to *carry the sky* as on huge pillars, is best seen amongst the inferior hills. It is common in the Highlands of Scotland, but rare in the Alps, because their bases are too vast. See 48, 86.

137. DON QUICHOTTE, Vol. i. p. 234. *Votre Grace prendre le chemin de Carthagène.*

The great sublimity of this effect, which though not a very common one, is still by no means rare in mountainous countries, is due to a singular optical illusion, which not only deprives the mountain of all appearance of sloping towards the spectator, but makes the summits apparently overhang. This result is produced by a very simple cause.

Objects recede very rapidly in mist, and very little, comparatively, in clear air. Suppose the base of the mountain to be two kilomètres off, as the crow flies, and its summit six, giving the mountain two thousand metres of perpendicular height.* Then suppose a stratum of thin mist in the valley five hundred metres deep. If you look to the base of the mountain your eye has to penetrate two kilomètres of mist, but if you look to the summit

* I use the metric system here because it is employed indifferently for perpendicular and horizontal measurement, where- as we in England speak of distances in terms of miles, and of heights in terms of feet.

it has only to penetrate fifteen hundred metres, and the clear air above the mist counts for comparatively little in the impression of distance. Hence the summit will really seem somewhat nearer to you than the base, and the exaggeration of the result which you will make in consequence of your astonishment and excitement will make the summit seem nearer still. Again, if the ground you are standing upon is higher than the base of the hill, the stratum of mist above you may be very thin indeed, so as to increase the effect still further.*

In this instance the base of the mountain is quite hidden by mist, whitest at its very foot, still the effect of evanescence is got to some extent in the trees, two or three of which, though really very near, seem more remote than the mountain crests, which must be far away. All this is perfectly right and true, pictorially, for art deals only with facts of appearance.

138. DON QUICHOTTE, Vol. ii. p. 410. *Don Quichotte attendit le jour à cheval.*

A few bright stars, a low bank of dark cloud, a dim sea with broad low waves heaving in melancholy restlessness, a grey, mysterious shore, the knight on horseback, sitting chilled and motionless, waiting for the dawn.

139. ATALA, p. 18. *Plusieurs fois il me sembla qu'elle alla prendre son vol vers les cieux.*

If the reader can get over the meagre and false execution of the ferns and some poverty of design in the trunks, he cannot fail to be impressed by the solemnity of thought which pervades this subject. The forest here has truly become a natural cathedral.

140. ATALA, p. 32. *L'incendie s'étend comme une chevelure de flammes.*

The sublimity of a burning forest. The clouds of smoke are very opaque, and especially, I imagine, too dark in colour.

* The reader will find a description of a perfect example of this class of effects in *A Painter's Camp in the Highlands*, Vol. i. p. 183.

They are like coal-smoke from factory chimneys, wood-smoke is lighter. But this darkness may have been intentional, it certainly increases the terror of the scene.

141. ATALA, p. 64. *La lune prêta son pale flambeau à cette veillée funèbre.*

To feel the effect of this design it is quite necessary to have read Atala. There are four distinct sources of sublimity in it which all affect us together. First, there is the full sublimity of death, the death

“Of her the doubly dead in that she died so young.”

Next, that of infinite, unavailing sorrow in the bereaved lover; third, that of religious faith and hope in the calm, prayerful meditation of the missionary. And then, last of all, there is that terrible indifference of nature, which makes so many pious men hate nature and so many poets feign for her some sympathy with our griefs.

An observation which might have been made elsewhere is, that the lighting of the subject is quite impossible with the moon in that place.

142. ATALA, p. 68. *Trois fois j'évoquai l'âme d'Atala.*

This also is affecting. It is the passion of uttermost lamentation torturing itself in solitude. When men are happy they enjoy society, when borne down by misery they would rather talk to stones and whirlwinds than to unsympathizing humanity.

“When the long dun wolds are ribb'd with snow,
And loud the Norland whirlwinds blow,
 Oriana,
Alone I wander to and fro,
 Oriana.”

But how annoying it is that Doré always distracts our attention from his grandeur of feeling by some obtrusive display of artistic ignorance. That cross could never cast *that* shadow with the moon where she is. To throw such a shadow as that the moon would have had to be very near the position of the lowest of the three birds, and of course quite disengaged from the trees.





SANCHO PANZA ENDEAVOURING TO ENCHANT DULCINEA.

X. SENSE OF THE GROTESQUE AND RIDICULOUS.

I have placed the senses of the Grotesque and Ridiculous under the same heading, but they differ, logically, in this manner. The Grotesque *includes* the Ridiculous, but the Ridiculous does not of necessity include the least particle of the Grotesque.

For instance, Leech and Leslie had both of them the sense of the ridiculous to the most exquisite degree, but Leech had very little faculty for the true grotesque, and Leslie still less. Intellectual products, like chemical ones, are often not so much due to a difference in the nature of the component elements, as in their proportions, yet it is also certain, on the other hand, that the presence of some other component, even in minute quantity, will change the nature of the whole product. Thus a keen sense of the ridiculous in combination with a sense of the sublime, and a love of horror and pain, produces one of the strongest forms of the grotesque, the terrible grotesque, whereas the same sense of the ridiculous, without that of sublimity, and in combination with great tenderness and gentle avoidance of painful things, does not lead to the grotesque at all, but to refined comedy. Doré's comic sense is so affected by his passion for sublimity and tragedy that he attains without effort a kind of genuine grotesque common in the middle ages but most rare in modern times. Why it should be so rare now seems easily explicable. Our life is too level for it. We are not capable of being either absurd enough or serious enough.

143. CONTES DROLATIQUES, p. 144. *La Connestable*.

The whole of this noble design is truly grotesque, yet observe how very grave it is, not a smile on any face. The lady is splendidly stately, her pages bear her train and her book with a full sense of the importance of their functions; the little lady in the foreground is very proud and very serious; the only creature that breaks all this rigid decorum is the dog that flies at the lion rampant on the embroidered shield which decorates the little girl's train. (Bad heraldry, by the way; who ever heard of a lion ramping with his head downwards towards the shield's

point?) There is good grotesque in the costumes because they are noble to begin with and not merely old-fashioned. Our modern dress will seem very ridiculous when Fashion no longer approves of it, but it will never be grotesque in this way, it is not good enough.

144. CONTES DROLATIQUES, p. 155. *La Messe Attournée.*

Here, again, we have the grotesque of splendid costume. The robes are all brave with heraldries, and a stream of plumes flows into the gloomy church like a white torrent entering into the mouth of some black cavern.

145. CONTES DROLATIQUES, p. 249. *Sœur Ovide.*

This little face is very clever. She is not pretty, by any means, but how keen and knowing she looks!

146. CONTES DROLATIQUES, pp. 300, 301. *Portraits of an elderly gentleman and an elderly lady.*

A kind of grotesque less noble than that which may be got out of the true Gothic times; but still good in its way. These portraits are merely exaggerations of what must have been commonly seen in England and France three hundred years ago.

147. CONTES DROLATIQUES, p. 472. *Un pauvre religieux, surpris par ce dict seigneur dedans le chemin de sa seigneurie, &c.*

A monk, supported in water by the air in his costume, as ladies have occasionally been by their crinolines. He is *ridiculous*, being in sad plight and great fear; but the knight on the shore is *grotesque* mainly by the warlike expression of his tremendous plumes, and elaborate, exaggerated battle-axe.

148. CONTES DROLATIQUES, p. 487. *Quand il descendit de dessus la hacquenée de Madame.*

All these monks are rushing in great glee to greet their brother Amador, who has been to a neighbouring castle on a

mission in the interest of the monastery. Their *empressement* is capital, *ils se précipitent* as the French say, here indeed very



literally, for they even precipitate themselves from the windows of the uppermost stories. Pray observe the curious contradiction in perspective between the monks who are jumping out of the windows and those who issue from the door under them. The leapers are about eight times too big (cubic, not linear measure).

149. ROI DES MONTAGNES, p. 75. *Portrait of Mrs Simons on horseback.*



There is no trace of sublimity in the illustrations to the *Roi des Montagnes*, so here we have simple caricature, very clever in its way. Mrs Simons is good, she is stiff, and proud, and ugly, accustomed to have her own way too, a woman of governmental instincts and relying much on her nationality, and on the respect due to her purse. She is a purely British product, no other soil grows exactly *that* particular kind of self-satisfaction; no other satisfaction is so tranquilly complete, none other so strong, and calm, and unassailable. It is based upon two assumptions,—first, the British ideal is the uttermost possible perfection of humanity; second, I realize it.

150. ROI DES MONTAGNES, p. 140. *Mrs Simons.*

Here she is again, this time forgetting both nationality and social position in the excitement of hopes of deliverance.

151. CONTES DE PERRAULT, p. 25. *Cendrillon.*

A fine example of stately grotesque, got out of picturesque costume, and ceremonious, courtly manners. The face of the personage who leads Cendrillon to dance is a finished expression of French politeness of the old school. The fat lady in the right-hand corner is capital. One of the French critics blamed

this design on the ground of its being too much of a *charge*. It is considerably caricatured, but not beyond the right point.

152. CONTES DE PERRAULT, p. 39. *Peau d'Ane*.

A king and his courtiers; period, first half of the eighteenth century. The best faces are the profiles of the ecclesiastic and the gentleman with spectacles in the foreground.

153. CROQUE-MITAIN, p. 14. *Viennent ensuite les pairs et les barons revêtus de leur plus brillante armure*.

This fine design strikingly confirms my theory that one form of the true grotesque is a combination of the sublime with the ridiculous. No artist not gifted with a very strong sense of sublimity could have conceived this subject. Without sublimity it would have been burlesque.

154. DON QUICHOTTE, Vol. i. p. 66. *Heureux age, dit-il, et siècles heureux*.

The ungainly attitude of Don Quixote's arms and legs, in combination with the grave and earnest expression of his face, is grotesque.

155. DON QUICHOTTE, Vol. i. p. 99. *Vignette*.

This odd composition is ridiculous. Don Quixote's body is hidden behind a rising ground, but his shield, sword, and legs are visible. Sancho sprawls in the foreground, like a fore-shortened tortoise, and his hat lies on the grass a yard in advance of his head. The two have suffered a defeat.

156. DON QUICHOTTE, Vol. i. p. 108. *En ce moment le breuvage fit enfin son opération*.

Most disgusting, but the reader may observe how the grotesqueness of it is due quite as much to the seriousness and kindness of the knight as to the ridiculous predicament of his squire. Don Quixote performs his unpleasant duty with an admirable gentleness and resignation.

157. DON QUICHOTTE, Vol. i. p. 112. *Les berneurs ne cessaient ni leur besogne, ni leurs éclats de rire.*

A highly ingenious way of representing the tossing of Sancho. His tormentors being entirely hidden by a wall, Sancho, who is up in the air, seems to have suddenly acquired Mr Home's faculty for aërial swimming.

158. DON QUICHOTTE, Vol. ii. p. 16. (Head of Chapter II.)

Sancho *will* get to see his master, and dashes in amongst his resisting enemies like a bull in a bull-fight. Women push at him, dogs attack him from behind, the cat rushes under his feet, flower-pots tumble, the bird beats his wings in the swinging cage, an old woman comes at Sancho with a besom and attacks him in the rear. *Morql.* Woe to the woman, or the cat, or the flower-pot, that stands between a resolute man and his object!

159. DON QUICHOTTE, Vol. ii. p. 60. *Vignette.*

Portrait of the object of Don Quixote's affections,—her whom his fond imagination endowed with all wisdom, and beauty, and grace.

XI. LOVE OF HORROR.

If I were to pursue the system hitherto adopted in this article this division of the subject would occupy many pages. We will therefore get over it as expeditiously as possible, losing no space by titles and divisions of paragraphs, and referring only to the *Roi des Montagnes*, *Croque-Mitaine*, and the *Contes Drolatiques*. The Dante having been already spoken of in the first article, we will not open it now, its endless horrors would detain us too long, and tire us.

In the *Roi des Montagnes* there is a Greek brigand, named Vasile, whom M. Hermann Schultz, a German botanist in the hands of Hadgi Stavros, king of the brigands, has intentionally drowned. His face after death is given at page 276, and of all



SANCHO PANZA'S QUARREL WITH HIS NIECE AND DON QUIXOTE'S HOUSEKEEPER.





dead men's faces drawn hitherto it is the most awful; the open eyes staring at you so stupidly, the open mouth smiling at you so foolishly; foolish, stupid, ignorant Death looking as if it half knew something, and mocked us! This is death's appalling aspect, the decent calm of a laid-out corpse with its chin tied up and

eye-lids drawn down having rather a tranquillizing than terrifying effect. It would be unpleasant to have to kiss the clammy open lips of that oddly smiling drowned brigand, most unpleasant certainly, and therefore Doré gives us a little cut illustrative of such a kissing, Hermann Schultz is compelled to kiss dead Vasile's mouth. To make the kiss effective, a brigand facetiously presses the living face on the dead one. The wood-cut p. 278 illustrates this. Two young girls are taken by Hadgi Stavros as hostages for a ransom, the ransom is delayed beyond the time fixed by him, he cuts off the heads of the two little girls, and lays their corpses by the road. Their mother comes, leading a mule which carries the ransom; she sees the bodies of her daughters on the road-side, their heads a little too far from their shoulders, a painful moment for the mother, and therefore, of course, to be illustrated! To see with what cool satisfaction one man can stick another turn to page 117 of the same volume; or how a man howls under the bastinado, p. 281; or how unpleasant it is to be roasted before a slow fire, p. 303; or twenty men at once suffering horribly from poison, doubled with fierce colic, howling and dancing with maddening pains, p. 319; highly dexterous decapitation, p. 332; and a bit of hanging on a very classical Greek gibbet, p. 363.

In *Croque-Mitaine*, Gavelon is hung between his two sons, p. 27. Monrad sticks the point of his sword in his guardian's mouth, p. 37. He passes his sword through a Nubian, p. 38. He sticks a young lion, p. 40. He stabs a lioness, p. 43. The *Roi de Maroc* has a sword through his body, p. 85. Adroit

Oriental amputation of a head, p. 115. Five men impaled, p. 116. Five men, each with an arrow in his neck, p. 134. Ali Pépés dream of himself counting stolen gold with two dead men's heads on the table, and a knife. Two bloody heads presented to Charlemagne, p. 203. Beheading with a hatchet, p. 203. Stabbing a monster, p. 218. Lion tortured by serpents, p. 778. Crushing soldiers on the march by rolling heavy stones upon them from the top of a precipice, p. 243. A field of battle, dead men in the foreground, unsevered head and a severed arm, p. 261. The same, dead men in the foreground, p. 265.

In the *Contes Drolatiques*, cavalry driven over a precipice, falling into jaws of colossal crocodiles, p. 31. Huge stones of a city wall in a siege crushing assailants in armour, p. 32. Knight poking his lance into another knight's mouth, p. 33. Peasant just going to be hanged but does not seem to like it, a man mounted on a gibbet, holding the noose ready, two other gibbets seen in the distance, p. 34. Knight on horseback pinning another knight to the ground, lance going through man and horse, p. 79. Suicide of a lover by throwing himself on a sword, p. 92. A fight, in which one combatant has both legs cut off, another an arm and his head, whilst a third is decapitated and cut through the waist, p. 105. Decapitation, p. 121. Hanging a man to the branch of a tree, his legs are pulled, p. 121. Small vignette of a hanging, p. 129. More hanging, p. 139. Cupid turned hangman, p. 142. Man transfixed with a sword, his heart coming out behind, p. 145. Wonderfully original and horrible conception of a lover at the feet of his mistress cut in two vertically by one stroke of a huge sword, dealt from behind by the injured husband. By this ingenious section we see the inside of all the lover's body, the brains, bowels, &c., and his heart, liberated by the sword-cut, leaps hot and reeking into the lap of the astonished lady, p. 147. A serving-maid pinned to the wall by a sword through her breast, much blood spirting, p. 149. Man pierced with many arrows and a javelin in sight of his lady-love, p. 165. Husband showing his wife the decapitated head of her lover, p. 167. Man kicking a skeleton

which falls to pieces, p. 168. Hanging again, p. 277. Gargantua's heavy foot crushing living rats as he walks, p. 331. Cupid, a skeleton, the Cupid who wounds and kills in a sense by no means metaphorical, p. 335. Dead men with open breasts, ribs visible, hearts torn out, p. 341. A knight shivering another to atoms with a war mace, p. 349. Horrible emaciation and exhaustion, pp. 334, 335. Woman embracing a skeleton in a grave-yard, others visible, p. 372. Torturing a woman, p. 374. Carrying away a knight's leg with the stroke of a lance, p. 379. Dreadful dance of skeletons and Cupids,



p. 390. Horrible face of a dying man, p. 392. Fight in a mediæval street, much skewering of men with lances, one case of vertical bisection and some of amputation, p. 405. A siege, one of the ladders of the assaulting forces broken, men on it falling upon the

heads of the besiegers below, p. 407. A very dreadful little vignette of a diseased Cupid, spotted and lame, p. 413. Great hanging scene (what crowds it would draw in London!), twenty gibbets each with its corpse or skeleton, carrion crows flying away with whole limbs at once, p. 455. Hanging a very fat man to the branch of a tree, p. 457. Man stabbing himself, blood spouting in a lady's face, p. 567. Man stabbing another in a fight, p. 529. Young man dying in his mother's arms, his head cloven and breast cut open, p. 531. Transfixing a lady and her lover with one lance, p. 557.

The *Capitaine Castagnette* is, in proportion to the number of designs in it, still fuller of horrors than the *Contes Drolatiques*, but we have had enough of them.

XII. MORAL TEACHING.

There are three stages of morality in language. In the

first, people speak quite freely about certain subjects, but in a spirit of loose jesting, never seriously; in the second, they have become self-conscious and ashamed and dare not speak of these subjects at all; in the third, they have lost both the love of indecent jest and the false shame which compels silence, and speak quite freely again but gravely, and without the least trace of the old libidinous spirit. Our lower classes, especially in the manufacturing districts, are in the first stage, our men of science are in the third, but the upper strata of general English society are in the second, or absolutely silent stage. It is therefore impossible for me, addressing this section of the public, to follow the true and terrible moral teaching of Gustave Doré, but if it were permitted to me, I think I could prove that it is stronger and more direct than that of any other artist except Hogarth.



XIII. DEFICIENCIES.

In the review of the Salon of 1863 (in this periodical, Vol. i. p. 247) I said that Doré's sympathy was as universal as it is profound. I believed this to be true, but was still too much dazzled by Doré's energy of invention to estimate him coolly and with accuracy. The detailed study of his works which prepared me for these articles has led to one of those modifications of a first impression which it is the duty of a critic to convey at once to his readers.

The greatest defect I find is that the sympathy almost always stops short of the point of fusion, the point where the poet feels so strongly that he is no longer on the outside but

enters and flows into and suffers with the sufferers whom he imagines. And I find no trace of the tenderest kinds of affection, hardly any of affection at all in the highest and purest sense; plenty of passion, but no idea that any person or thing can ever be really *dear* to us. Such a line as this of Woolner's,

"My Lady's death *makes dear* these trivial things,"

expresses a sentiment which Doré seems scarcely able to conceive. He certainly can pity suffering—from the outside—he was sorry for that little mountebank boy when he painted him, but even that touching picture itself is an example of Doré's stern, almost cruel, view of life. The child suffers and no one regards him. The whole terrible moral and meaning of the picture is the bitterness of suffering unrelieved by kindness. I think there is more true tenderness in one little unpretending pen-sketch by Flaxman of a mother and child that Woolner once showed me than in all Doré's works. Perhaps this kind of tenderness may come to Doré later, men seldom have it when young, unless love and sorrow have taught it them before their time. But all the best poets have it; of living men no recognized poet is deficient in *that* particular. Tennyson seems even to become still tenderer as he grows older. Victor Hugo's "*Les Pauvres Gens*" in the *Légende des Siècles* can scarcely be read aloud without tears, and if anybody can read these lines of Lamartine's, and those which follow them, unmoved, either he does not know French, or he has no heart.

"Sur la plage sonore où la mer de Sorrente
Déroule ses flots bleus, au pied de l'oranger
Il est près du sentier, sous la haie odorante
Une pierre petite, étroite, indifférente
Aux pas distraits de l'étranger."

BIBLIOGRAPHIC NOTE.

The form in which the Hell of Dante was presented in Doré's illustrated edition was an idea of his own, and it marked an epoch in illustrated literature. The reader who will compare Mr Birket Foster's edition of Cowper's Task with Doré's edition of the Inferno will see contrasted two most opposite kinds of picture-book, one aiming at prettiness, the other at grandeur. Mr Foster's

book was delightful in its way, as a daisy is, and not to be despised for its quiet, pleasing prettiness. But so long as illustrated literature ran in Mr Foster's line it could attempt nothing great, or even, in the strictest sense, serious. Therefore it may be said of Gustave Doré that he has raised book-illustration to the level of that higher art, which does not exist to please people but to move and modify them, and if this new impetus does not die away, book-illustration may in consequence of it acquire an influence even more extensive than painting, on account of the ubiquity of printed art.

The illustrations to *Dante* consist of wood-cuts measuring $9\frac{1}{2} \times 7\frac{1}{2}$ inches printed without letters, on paper previously tinted so as to leave a margin of tint half an inch wide round the cut, and white margin beyond that. The inscription is given in the middle of the fly-leaf which protects the illustration. The typography of the volume, a folio, is modern, and it is printed by Lahure, on perfectly white paper; the French printers dislike toned paper for letterpress, though they tone the paper under cuts not printed with the letterpress in works of this character.

The *Don Quixote* resembles the *Dante* in most respects, but in this case fly-leaves are abandoned and the inscription for each cut is given in type under it. There is also a sketch at the head of each chapter printed along with the letterpress, and a vignette at the conclusion of it.

The *Atala* is a fine specimen of modern French printing, the type very plain and clear and bold, the paper thick, white, and faultless. The large designs resemble those in the *Dante* and *Don Quixote*, but a design is also given at the beginning and end of each chapter. The two landscapes in my last article were a head-piece and a tail-piece.

The *Contes de Perrault* attempts a higher reach of typography, and of all the founts yet cut in imitation or emulation of the fine Roman character which at the Renaissance succeeded to the Gothic black-letter, this is one of the most perfect. We may quote with entire concurrence what M. Sainte Beuve said of it (*Nouveaux Lundis*, Vol. i., art. *Perrault*), "Et d'abord, l'impression due à M. Claye est fort bête. Les caractères sont ceux du XVII^e siècle; l'œil de l'enfant et l'œil du vieillard s'en accommodent également bien et s'y reposent; rien d'aigu, rien de pressé et d'entassé; il y a de l'espace, et un espace égale entre les mots, l'air circule à travers avec une sorte d'aisance, la prune a le temps de respirer en lisant; en un mot c'est un caractère ami des yeux. Je livrais l'autre jour ces pages à l'inspection du plus sévère typographe, du plus classique en ce genre que je connaisse, qui sait voir des imperfections et des énormités là où un lecteur profane glisse couramment et se déclare satisfait; il regarda longtemps en silence, et il ne put que dire, après avoir bien tourné et retourné: C'est bien."

Messrs Cassell & Co. are bringing out an English edition of the *Quixote*; why does not some English publisher get clichés from the Perrault? The stories are all familiar to English children, under other names, and they would understand and enjoy Doré's illustrations instantly, as all their little French neighbours do.

THE EPOCHS OF PAINTING.*

MR WORNUM, in this biographical and critical essay on "the Epochs of Painting," has given to the world the labour of a life. It is now seventeen years ago that he put forth a comparatively rudimentary work under the same title. Twelve years later, an enlarged edition was prepared for the Oxford Middle-class Examinations, and that having been exhausted, the present well-stored volume has been published, and, in fact, in great degree rewritten, to meet a continued and growing demand. The amount of material in this last edition is more than double the bulk of the preceding essay. Thus we find of the nine chapters devoted to ancient painting four are new; of the five chapters on the revival of the thirteenth and fourteenth centuries all are new; of the six chapters on the cinquecento period four are new; of the four chapters on Transalpine art the first three are new; and lastly, of the remaining seven chapters on the eclectic and modern schools all are substantially new. Since the previous augmentation of the treatise in 1859, many important biographical and other facts have been discovered; and through the active researches of Dutch, Flemish, German, and Italian writers, such discoveries, Mr Wornum tells us, are turning up monthly, thus rendering the revision of his work a periodical necessity. The results of these recent critical inquiries and antiquarian researches are here carefully digested in a volume; which, for closely packed matter, systematically arranged under specific nationalities, schools, and dates, knows no equal

* The Epochs of Painting. A Biographical and Critical Essay on Painting and Painters of all times and many places. By Ralph Nicholson Wornum, Keeper and Secretary, National Gallery. London, Chapman & Hall, 1864.

in the bibliography of art. The extended range over epochs in time and territories in space has been already indicated. The narrative opens with Asiatic art of an antiquity probably still unascertained; the second chapter treats of Egyptian painting; the third and six following chapters trace the rise and decline of the art of painting in Greece and Rome. The second book discourses on the degeneracy of art in the dark ages. Subsequent books are devoted to the story of the great Italian revival, and with it is interwoven the contemporaneous history of Transalpine art. Then ensue periods of decay, degenerate epochs, upon which at length rose towards the close of last century in England, in France, and other countries, the dawn of our modern revivals. With these recent developments—manifestations, of which some among us have been eye-witnesses—the task of the historian ends. A period exceeding two thousand years is traversed in the course of this narrative; a territory comprising the whole world known to the ancients has been compassed—and that within the limits of less than six hundred pages. On every student of art—and who in these days is not a student?—Mr Wornum has conferred no ordinary boon.

Epochs in painting have a geographical distribution. For example, there are the schools of painting which arose on the shores of the Levant, in Greece, Egypt, and Asia Minor. Then there are the schools centred in Italy. And lastly, passing northward, we enter Transalpine nationalities, and come upon the German, Dutch, and Flemish painters. Epochs in painting too, besides this geographical distribution, are distinguished by chronological boundaries. For example, there are styles classical, mediæval, and modern, each separated from the other by the lapse of centuries, each marked by characteristics which time educes and develops. How these several geographical and chronological epochs have arisen, what causes have conspired to bring about the successive changes evolved in their history, Mr Wornum has taken much trouble to discover and describe. It has required no small skill to connect distant periods and dis severed schools into an unbroken chronicle. And it becomes a matter of ever-recurring interest to see how details lying in a confused mass, how biographical incidents which appear but trivial, how pictures which are scattered widely in churches and galleries, all admit of clear classification and can result in a literary structure, solid in its foundations and symmetric in its design. We will endeavour through the aid of Mr Wornum's volume to trace the links which bind these historical epochs together.

The two grand epochs in the history of painting—the classical and the mediæval—are marked by obvious analogies in their rise, progress,

and decay. We find pictures in Assyria, Egypt, Greece, and Rome, allied to architecture as a parent stock. A palace or a temple was built, the sculptor's chisel carved on the walls figures, and to these, in turn, the painter's brush applied colour. Thus architecture begat sculpture, and sculpture begat painting. And in these, the conditions of the first rise of pictorial art, must be sought, in some measure, the explanation of its primitive manifestations. We have always, indeed, in inchoate epochs, to make ample allowance for the undeveloped power of the artist himself; we have to lay much to the charge of schools which, instead of treating nature with freedom, impose fetters of conventionalism. The critic, indeed, may often have to take refuge in the simple and not very satisfactory truism, that ancient pictures are what we find them simply because the artist could not make them better. But over and above this ready-made reasoning, there is a philosophy which seeks to analyze styles of art, whether simple or complex, discover their constituent elements, and assign to each historical manifestation something approaching a specific cause. And, as we have already said, it is in the national orders of architecture, with the subsidiary arts of sculpture and bas-relief, that the conditions can be discovered which give to incipient painting its bodily form. Distinctive agencies, political, religious, and social, were at work in Egypt and Assyria, for the fashioning of architecture, sculpture, and painting, and accordingly we find, as we have said, these associate arts are in each of these countries cognate and coöperative. Thus Mr Wornum tells us that "Egyptian painting cannot be viewed separately from Egyptian sculpture;" again he writes, "the coloured bassi-rilievi, of which several specimens are exhibited in the British Museum, in so far as they are coloured, may be classed among the paintings. All these paintings have a common character, but none can be strictly called imitative, though they are sufficiently so to be intelligible." This common character it is not difficult to designate, or, after the exposition we have attempted, hard to understand. Allied to architecture, these pictorial forms are in style severe, and in scale often gigantic. Egyptian paintings, indeed, originating by an easy process of development from bas-reliefs, naturally retain the bas-relief treatment; the profile is seldom expanded into the full face, the figures are placed on one plane in the foreground, and effects of foreshortening or perspective are seldom, if ever, attempted. When, furthermore, we take account of the paramount power and the more than usual assumption of the priests, who made of the painter a tool and a slave, who bound art hand and foot for more than a thousand years in unbroken conventionalism, we shall have enumerated the chief causes which gave to mural paintings on the banks of the Nile their

peculiar and distinguishing features. In order of progression, architecture, of course, came first and painting last, and thus the utilitarian power of construction, as witnessed in the firm-built temples, reached maturity while still the decorative art of painting was in its infancy. On these points Mr Wornum writes as follows: "In none of the several Egyptian wall paintings in the British Museum is there the slightest evidence of perspective. There is, indeed, beyond drawing in some respects good in style, scarcely a single principle of art illustrated in any Egyptian painting yet discovered, if we except perhaps one or two of the small cedar portraits which have been found in mummy cases."

We incline to think that Mr Wornum has considerably over-estimated the influence of Egyptian on Assyrian art. He speaks, for example, of "the so-called Nineveh sculptures in the British Museum," as if they were not Assyrian at all. He says that these marbles are nearly identical in style with those of Persepolis wrought by the Egyptian colonists who were brought over to Asia by Cambyses, in the sixth century before our era, after the conqueror had plundered Thebes. He thinks, moreover, that independently of the tradition of an Egyptian colony settled in Assyria, Egyptian influence is manifest in the character of the Nineveh marbles themselves. "What change of character and style they display may be explained by the fact that the Egyptians worked in Persia, under the influence of the Persian priesthood instead of their own." Referring to the travels of Ker Porter, we find that he also assigns the remains found at Persepolis in some degree to Egyptian origin. Now, that certain of the sculptures exhumed at Nineveh are in general style, or rather in specific detail, referable to works standing on the banks of the Nile, all writers are by this time agreed. But the point on which we venture to differ from Mr Wornum is this,—we think there is abundant evidence to show that Assyrian art is generically distinct from Egyptian art, that after casting aside the importation which came from the Nile, there still remains an original stock which grew indigenous on the banks of the Tigris and Euphrates. The Cambyses colony may be turned to account in explanation of certain details otherwise without historical clue; but after giving to Egypt all that to Egypt belongs, the vast monuments discovered on the Assyrian plain, built up of gigantic bulls and kings, remain just as much Assyrian as the Assyrian people themselves. These works indeed stretch back to an antiquity exceeding at least by some centuries the invasion of Egypt by Cambyses in the year 525 B.C. The chief cities of Assyria were adorned with palaces long before the colonists came from Egypt. Mr Layard, in his Introduction to

"the Monuments of Nineveh," a folio work of one hundred plates executed from drawings made by the author on the spot, writes as follows: "These sculptures are not of one period, but were found in various edifices, the earliest probably belonging to the first epoch of Assyrian history, and to the remotest antiquity; the latest to the dynasty which ruled over Assyria at the time of the fall of the empire, about six hundred years before the Christian era. The North-west Palace at Nimroud is believed to be the most ancient Assyrian edifice hitherto discovered, and the South-west the most recent. The ruins at Kouyunjik belong to the later period." To assign a precise date to these remains has been a difficulty which scholars differing among themselves have not yet surmounted. Still an approximation to a definite chronology has been reached, which shows that the oldest, at least, of the Nineveh sculptures can owe nothing to the skilled workmen whom Cambyses may have brought, in the sixth century before Christ, from the scenes of his Egyptian conquests. Mr Layard, under the head "Nineveh" in the Dictionary of the Bible, confirming the conclusions to which he had come when writing the first account of his discoveries, dates the absolute destruction of Nineveh as far back as B.C. 606. "The city was then laid waste, its monuments destroyed, and its inhabitants scattered or carried away into captivity." Two centuries later, when Xenophon with his ten thousand Greeks encamped near the site where Nineveh once stood, its very name appears to have been forgotten. That date, B.C. 606, which seems to be generally accepted, shows that Nineveh had been swept from the earth before Cambyses was born. But though it may be safe to affirm that the sculptures and wall-paintings of Assyria cannot be later than B.C. 606, it is not quite so easy to decide what is their precise date, or even to determine the foundation of the city they adorn, beyond which of course their antiquity cannot extend. Sir Henry Rawlinson assigned to the founder of Nineveh the chronological position of the twelfth century before Christ. Mr Layard, relying on Clinton, makes the Assyrian monarchy, of which Nineveh rose as the capital, stretch back seven centuries beyond that date, or, in other words, to B.C. 1912. On the whole, Mr Layard is of opinion that the most ancient of the marbles cannot be assigned to a more recent date than 1100 or 1200 years before Christ; he is also of opinion that the earlier palaces were in ruins before the foundations of the later palaces were laid. Nineveh itself was destroyed, as we have seen, B.C. 606, and thus, on the basis of this chronology, from 500 to 600 years would be given for the development of Assyrian art, for the overthrow and the rebuilding of palaces, and for the formation of those successive

styles, each of which must have needed many generations to mature. The time here allowed is certainly not more than sufficient for the results attained. It is right, however, to say that these calculations must be for the present received as conjectural. Yet, on the other hand, if these estimates should not hold their ground the alternative to which we may be driven must not be forgotten. Should these comparatively moderate computations be surrendered, students will be called upon to accept a system of chronology, in which the antiquary demands a field of time far more extensive!

The conclusion to which chronology tends is confirmed by the works themselves. That the art-epochs of Assyria and of Egypt are different and distinct the one from the other, is at once apparent on a comparison of the remains discovered on the Tigris with the temples and palaces standing on the Nile. But that all art-epochs have certain points of connexion no less than of divergence is not denied; that the arts of Assyria came in contact with the arts of neighbouring nations cannot be questioned; and that there resulted an interchange of ideas no one will doubt. The topics here suggested for speculation and discovery are tempting. What, for example, can be more interesting than to trace distant analogies between works exhumed at Nineveh and the vases found in Etruscan tombs? Light may be thus thrown upon the debated origin of the people and of the arts which held possession of ancient Etruria, at a period wrapped in obscurity. Again, evidence is not wanting to show art migrations from Assyria to Asia Minor, so that the schools of painting and of sculpture in Ionia come as intermediate links connecting the arts of Greece with the parent stock planted in the further East. And it was after this manner that the peoples of Assyria and of Egypt and the arts of the two nations were intermingled. Between the two countries intimate relations subsisted, and close and constant intercourse was from century to century maintained. Hence is it, especially, as may be seen in certain carvings of ivory now in the British Museum, that Assyrian artists borrowed from their brethren of Egypt the well-known type of the Egyptian profile, and introduced into their works the flower of the lotus and the papyrus. Yet is it beyond doubt that these importations or plagiarisms from Egypt bear but an inconsiderable proportion to the entire bulk of Assyrian art; that after setting aside every form derived, every idea plundered from the Nile valley, the Assyrian marbles stand intact in their national integrity. It is important also to remark, that the oldest Assyrian sculptures have least in common with Egyptian works. The two national schools, or styles, are, as we have said, essentially distinct. The

character of the Assyrian sculptures is comparatively vigorous, and as rude as the rough carving of the Lombards. In contrast, Egyptian remains may not inaptly be likened to the subtle, delicate, and proportionately more enfeebled designs of Byzantium. Again, Assyrian figures are marked by a bold swelling of the limbs, a strong emphasis in the muscles, and a stalwart robustness of body, which indicate a stern and naturalistic school. The Egyptian treatment is wholly different; the forms are not only less individual, but are expressly conventional, and thus ideal types and abstract ideas give an elevation seldom found in the naturalistic schools of Assyria. Space does not permit us to carry the comparison further. We think, however, that the reasons advanced are sufficient to show that Assyrian art was planted at a separate national centre, that it contained within itself the vital germs of growth, and that it maintained its independence as long as the nation lived with whom it originated.

The origin of Greek art, like that of Egypt and of Assyria, is veiled in obscurity; its chronological epoch and its ethnological ancestry are still subject to conjecture. Müller in his work on "Ancient Art" speaks vaguely and grandly of the genius of "the Indo-Germanic race," of which the Hellenic peoples exhibited the most signal art-manifestations. Mr Wornum, taking the more practical and precise view to which Englishmen are prone, refers Grecian art directly to the Pelasgi, the Egyptians, and the inhabitants of Asia Minor. Cimon of Cleonæ, says Mr Wornum, is the first name of importance we meet with in the history of Greek painting, and may perhaps be considered the earliest Greek artist worthy of the name of a painter. He flourished in the time of Solon, six hundred years prior to our era, or, in other words, one hundred and fifty years before the age of Pericles. He is supposed to have been the inventor of foreshortening, and it is also recorded that he was the first painter who marked muscular configurations, indicated the veins, and who gave natural folds to draperies. But the true development of painting in Greece must be dated from the arrival of Polygnotus at Athens, in the year 463 B.C. "The style of Polygnotus," writes Mr Wornum, "may be called the essential style, and it was purely ethic in its object." With this artist "painting was fully developed in all the essential principles of art, though many of the more delicate excellencies of execution were doubtless still wanting." Polygnotus appears to have been competent to the painting of a portrait, and at the same time to have possessed the power of idealizing an individual model. Aristotle tells us that Dionysius painted men as they were, Pauson worse, and Polygnotus better than they are. Then followed Zeuxis, who marks a still more advanced stage in

development. The characteristics of his style seem to have been grandeur in form, dramatic power of composition, high execution, and originality of subject. Finally comes, as in the end always does come, the period of refinement, over which reigned Apelles. This painter, we are told, surpassed all his contemporaries in grace of form and beauty of execution. In portraits too he was unrivalled. The work, however, which won him most renown was the famous Venus rising out of the waters, painted for the people of Cos, honoured in the temple of Æsculapius, and ultimately taken by the Emperor Augustus, in lieu of one hundred talents of tribute money, and placed in the temple of Julius Cæsar at Rome.

The preceding sketch serves to illustrate the laws which the art of painting in its progress has commonly obeyed. We find, for example, that Greek painting was later to develop itself than either Greek architecture or sculpture, and that in style it assumed the aspect of these sister arts by which it was preceded and to which it was allied. There is also reason to believe that painting was at the first in Greece, as indeed in other lands, but a subsidiary art, that it clung to architecture as the parent stem, and that thus the earliest pictorial works were monumental and mural. But it is worthy of note that painting, availing itself of the freedom enjoyed for the exercise of imagination among the liberty-loving Greeks, was able in the end to assert an independence never won in the priest-bound countries of Egypt and Assyria. The pictures of Zeuxis and Apelles were painted on panels; they were easel works and not mural. And this change, which may appear at first sight merely technical and almost immaterial, gave, in fact, to the art of painting new aims and additional uses. For example, portraiture is rare in a mural or a monumental form. But when the practice of easel painting was established, we find that a great artist, such as Apelles, derived much of his fame and a large portion of his emolument from illustrious Athenian sitters. Again, we may presume that easel pictures were for the most part smaller than mural works, and therefore in incident and narrative more concise, and in composition all the more concentrated. Pictures could then be executed for cabinets, and instead of the breadth and the boldness suited to the wall of a temple, minuteness of detail and delicacy of handling henceforth might tempt the eye to close inspection. Paintings, in short, were become articles of luxury, too precious and too much the objects of affection to be left on the walls of villas for the next incoming tenant. And thus we see how in advanced Grecian epochs the practice of the arts approximated to the condition known in modern times.

We always feel that to be compelled to estimate the merit of Greek pictures, which no living eye has seen or ever can see, is most unsatisfactory. Mr Wornum, in common with other modern critics, relying on the testimony of classical writers, bestows no stinted eulogy on Greek painters. To this encomium it may possibly be objected that at least those pictorial works which have come down to us lead to the suspicion that the judgment of contemporary authors was partial, and their praise exaggerated. Nevertheless, after weighing the testimony, which, it must be admitted, is conflicting, we incline to the conclusion that in Greece the art of painting reached, in its way, a point little short of absolute maturity. The mere fact that Greek architecture and Greek sculpture had attained to faultless form and proportion is of itself enough to lead to the presumption that Greek painting, though possibly restricted in sphere, was alike free from blot and blemish. It is scarcely probable indeed that minds of refined culture, that even the general mass of the people, accustomed in the drama, in works of sculpture and of architecture, to the utmost excellence, could tolerate in painting inferior skill. Moreover, the products which have survived to our times, though they may at first sight seem to indicate that the pictorial arts lagged behind the plastic, yet when rightly considered they furnish, we conceive, at least indirect evidence that Greek painters were no less subtle in their craft than Greek sculptors and architects. The mural paintings at Pompeii must be set aside as irrelevant to the question. In chronology they of course belong to the Roman era, and for style all authorities now look upon them not as the efforts of first-class artists, but rather as the journeyman-work of mere house-decorators. Yet the Museum of Naples, amid a multitude of mural adornings scarcely higher in rank than paper-hangings, contains some few fragments which date from prior times and show a purer style. We especially remember a monochrome incised and painted on marble, of five female figures, two stooping on bent knee, in the act of playing a game known both to old Romans and modern Italians. The design and motive of this exquisite composition are after the best Greek manner, and indeed within its simple limits this outline picture is quite equal to contemporary statues. Again, though the large mass of Grecian vases may be little in favour of the educated skill of their facile painters, yet he who has gone with any care through the many thousand specimens collected in the Museums of Europe will not have failed to discover at least some small percentage which are of the first excellence. "The ancient vase painters were," for the most part, as Mr Wornum conjectures, "probably mere workmen attached to the

potteries." Still, that among the crowd of handicraftsmen there was to be found here and there a true artist, the few designs of transcendent loveliness which have descended to our times are sufficient to prove. Even one such perfect picture vase would suffice to establish the perfection attained by pictorial art. Among the most perfect of such creations we have an example in the Camirus vase of the British Museum, a chromolithograph from the obverse side of which was given in the third number of this *Review*. Of the monograph on this vase, written by Mr C. T. Newton and published in these pages, we may perhaps be permitted to make use. Mr Newton describes the "composition" as "nobly conceived," and designates "the drawing of the figures" as "bold and masterly." "Nothing," he adds, "can be happier than the use of polychrome decoration in this picture." The fabric is of Rhodes, and the date probably between B.C. 350 and 320, the period when the celebrated painter Protogenes flourished in that island. "Perhaps," surmises Mr Newton, "the native artist who drew this beautiful composition on the clay with so sure a hand, may have learnt the principles of design in the school of the great master whom Apelles delighted to honour." For these among other reasons, then, we incline to the opinion that if the paintings executed by the master-workers in Greece had been preserved to our times, we should not fail to recognize them as worthy companions of the temples and the statues which crowned the Acropolis of Athens.

A wide gulf lies between the third century, when ancient art died out, and the thirteenth century, the time when a revival dawned—the epoch from which modern schools date their origin. This chasm of a thousand years is bridged over by some few works which serve to connect the old world with the new. The catacombs preserve the earliest of Christian paintings, which in style mark the transition from the debased Roman to the nascent and middle-age Italian. Again, the Basilicas and the more ancient churches of Rome and Ravenna contain those vast mosaics which certainly rank as among the most noteworthy of the comparatively few works which throw light into the obscurity of the dark ages. These mosaics in their character, too, serve as connecting links between anterior remains which stand in time and pedigree as their ancestors, and those subsequent and mature works which follow after the lapse of centuries as their descendants. Some of these mosaic figures crowning the apses of churches are of that severe Byzantine school in which Cimabue was nurtured, and from which Giotto, Orcagna, and their contemporaries were scarcely delivered. Other of these monster forms are in style and parentage more expressly Roman, Western, or possibly even Northern, and thus may claim distant alli-

ance to the vigorous, yet rude naturalism which gave to the revival of art vitality. Among the relics of the past, minor in scale though not minor in import, which connect ancient and modern art in one consecutive history, must be enumerated Christian sarcophagi, early ivories, and illuminated manuscripts. The sarcophagi collected in the Christian museum of the Lateran contain on their sculptured fronts the earliest known examples of the series of Biblical types and antitypes which in subsequent epochs were to receive exhaustive illustration. Lady Eastlake in the first volume of "*the History of our Lord*" gives an etching of the tomb of Junius Bassus, a work of the fourth century, which in ten several compartments presents a summary of the Scripture narrative from the fall of our first parents to the entry of Christ into Jerusalem. Ivories of the sixth and subsequent centuries also serve to show how in these ages, which we are accustomed to look upon as stagnant and dead, Christian art was gradually assuming vital form. In contemporaneous manuscripts we likewise see this same tentative style struggling into pictorial beauty. Mr Wornum, however, thinks that too much stress has been laid upon illuminations by those writers who look to MSS. for the missing links which may connect ancient with modern painting. The art of illumination was only one of the several kinds of painting practised prior to the thirteenth century. The contemporary paintings on panels and on walls have perished. But illuminated MSS. being small in dimensions, of considerable pecuniary and literary value, and admitting of easy transport to places of safety, have survived the devastations which proved fatal to works more open to assault. At length however came the invention of printing, which proved a deadly enemy to the secluded art of monastic illumination.

The revival of painting is like discoveries in science, which often are startling by the seeming suddenness of their appearance, but which cease to excite astonishment when we become acquainted with all their antecedents and circumstances. Development in art as in nature is ever a process of growth; the seed is sown, the plant is watered, and at length the flower blooms and the fruit matures. An absolutely new and independent creation is, we believe, as seldom met with in the world of art as in the realm of nature. The old materials are but rearranged, the primary forms refashioned, existing forces receive only some novel direction, and thus a renewal is brought about by the usual sequence of cause and effect. And so the more closely we examine into the revival of painting under Cimabue in the thirteenth century, a revival which has been too often deemed sudden and unexpected, the more evident will it become that this epoch was not the work of any one man, but the product of many concurrent agencies.

In fact, the opinion has long been held that the individual influence of Cimabue has been greatly overrated. It has just been seen that during the so-called dark ages which preceded the thirteenth century, Christian art was not denied life and growth. And when we first meet with Cimabue, he is found simply giving additional impulse to the Byzantine style which his immediate predecessors had matured. While examining his famous picture of the Madonna, which was borne in triumph to the church of Santa Maria Novella in Florence, we have failed to see in what respect it differed from the multitude of like works executed by Greek artists. At a later period, however, when Cimabue painted the upper church at Assisi, he had in some measure delivered himself from Byzantine trammels, and was entering on the freedom which brought to his followers vigour and truth to nature. In the regeneration of art which had at this time set in Cimabue, in fact, did not stand alone. It is now generally admitted that Vasari, a partial ally of the Tuscan school, robbing other painters of their due, exalted Cimabue beyond his deserts. Recent investigations have brought into more prominent view the undoubted fact that at the period when Florence rejoiced in Cimabue, other cities in Italy could boast of painters who, like the Tuscan artist, were themselves the precursors of a revival. Thus the movement which was at one time considered as confined to Tuscany, is now shown to have been nearly simultaneous over a more extended area. Mr Wornum furnishes evidence which bears out this conclusion. After enumerating Giunta of Pisa, Guido of Siena, and Bonaventura Berlinghieri of Lucca, all working in the middle of the thirteenth century, Mr Wornum comes to "Margaritone of Arezzo, the son of Magnano, who was born in Arezzo, in 1236, and is accordingly another painter who was antecedent to Cimabue. There is a Crucifixion by Margaritone in the Church of Santa Croce at Florence, placed near another of the same subject by Cimabue; and it is evident by a comparison of these two works, that there is not that difference between them to warrant the denial of the title of painter to Margaritone, if Cimabue has a right to it, though Margaritone remained under Byzantine influence." It is certainly difficult, if not impossible, to apportion with precise precision among rival claimants the honour of the great revival of painting which set in towards the close of the thirteenth and during the fourteenth century. We incline to think, as we have already said, that in these early stages of growth, the individual artist is the creature of his age, that he paints in subjection to his school, and that a revival when it comes is not so much the work of any one painter as a result wrought out under widely extending causes, not limited in operation to the isolated

sphere of art, but embracing in one common movement, literature, politics, and religion. Cimabue did not make his age, he was rather formed by his age.

Christian painting did not approach maturity as an art before the commencement of the fifteenth century. Then it was that the servility prescribed by tradition gave way to the freedom which came with growing knowledge; and the empiricism of the earlier masters was supplanted by the practice of men who sought guidance from nascent science. One of the first impulses given to painting at this epoch came from the newly enunciated principles of perspective. Strange as it may appear, painters had been for centuries attempting to render upon a flat surface the pictorial semblance of distance, and to represent solid bodies, without any definite knowledge of the laws which govern vision. Paolo Uccello, born in Florence, 1396, appears to have been the first painter who deliberately set himself to master the problem of perspective. He seems to have grounded his practice not only on observation but on reason; he studied mathematics, and therefrom deduced the laws by which bodies were to be foreshortened, and distant objects might retire from the plane of the foreground. But his pictures, such as his master-piece "the Battle of Sant' Egidio," in our National Gallery, have a hard and constrained aspect, as if the geometrical problems which he strove to work out were still difficulties only in part overcome. This is nothing more than might be expected; indeed, in these early times all the first attempts to attain to foreshortening, perspective, composition, or other the elements essential to progression, betray a 'prentice hand. Almost contemporaneously with this practical application of optics to painting, came the study of individual nature, the endeavour to transcribe positive form with its accidents and character. Then it was that the portraits of men as known in daily life and seen to walk the streets of Florence, began to find their way into pictures. Indeed, the movement which at this period set in so strongly bore upon its face all the marks of truth-seeking imitation. Masaccio, who stands out as the central character of the epoch, was evidently, judging even from the portrait painted by himself, now in our National Gallery, one of those shrewd men whose keen watchful eye scans each passing event, and measures with minute accuracy every outward form. We should take him to have been a plain, practical, and plodding fellow, encumbered with little poetry or romance. And this was just the painter wanted in those times. Conventionalism had to be cast aside. Ideal forms, which had been marred by Byzantine malpractices, had for the moment to give way to the inroads of a

robust and ruthless naturalism. Masaccio's paintings in the Brancacci Chapel effected this revolution. That chapel, in fact, became an academy, where the painters of the next generation, Raphael, Michael Angelo, and others, learnt all that could then be known of the principles and the practice of the art. But here, again, we see that one man does not make an epoch; that one painter, though the greatest of his age, is not equal to the creation of a school. In this same Brancacci Chapel were with Masaccio two fellow-labourers, Masolino and Filippino Lippi; and it is an instructive fact that the manner and the individual power of the three painters were so nearly matched that the works of the one have been repeatedly mistaken for those of the others. We think, however, that an attentive examination of these compositions will show that Masolino, the eldest of the three, was not only earliest in order of time, but that in style he belonged to a prior stage of development. The art of Masaccio is assuredly more advanced. Yet there can be little doubt that Masaccio, like Cimabue, has received the honours which belong not to an individual, but to a school. In the mythical history of a people, it is usual to ascribe to a favourite hero the exploits of his age. And so has it been in the obscure periods of the history of painting. To Giotto were once attributed all the pictures of his school, just as to Hercules were assigned all feats of superhuman strength. Modern criticism, however, is fast dispelling these fictions which willing credulity had taken for granted. And we scarcely know of a more striking instance of a time-honoured verdict overruled, than in the change in the presumptive parentage of the most renowned figure in this famed Brancacci Chapel. The St Paul, which Raphael adopted in his Cartoon of Elymas, has long been quoted as the master-conception of Masaccio. At the present moment, however, authorities, the council of the Arundel Society among the number, transfer this figure to Filippino Lippi. But these critical inquiries may be carried yet further. Sometimes, for example, when engaged in examining the collective works in the Brancacci Chapel, we have debated whether the original conception of this grand creation is not due to Masolino. "St Peter preaching," also "St Peter raising the King's son," both by Masolino, ought, we think, to be taken as the first germ or the original idea which reached, in the person of St Paul, full development under the hands of Raphael. Here, again, we once more see how gradual and tentative is the growth of art, how the culmination of an epoch is reached by successive steps, and how when we become acquainted with the details of history it appears that great

events have been foreshadowed, that revolutions have been foretold by many premonitory movements.

Mr Hallam in the *Literature of the Middle Ages* says, that Italy supplied the fire whence other nations in the revival of letters lighted their own torches. And this, which was the fact for the most part in letters, is also to a great extent true in the rise and diffusion of art. Charlemagne, when towards the close of the eighth century he built a magnificent church and palace at Aix-la-Chapelle, sent to Italy and Byzantium for artists to embellish the imperial structures. Yet though a reciprocity of which this is a signal example doubtless subsisted between Italy and Germany, it must be admitted that the whole question of the origin and the revival of the arts in northern Europe still lie in obscurity. Romanesque architecture, for example, while it takes its name from the style adopted in the later Roman Empire, has when found on the confines of the northern seas a distinctive character which declares its nationality. Again, Byzantine art when transplanted to the banks of the Rhine takes on a certain rudeness and vigour foreign to its Grecian birthplace. In like manner, if we turn to the school of painting of Meister Wilhelm at Cologne, a school contemporary with that of Giotto in Italy, we cannot but be struck with the presence of a distinctive element not then known south of the Alps. Northern painters, in fact, from the first tended strongly towards naturalism and individualism. If, for example, we examine the Boisserée collection at Munich, from the earliest works downwards to the time of Van Eyck and Albert Durer, we find manly character, individual truth, elaboration of detail, and a neglect of ideal form in the effort to gain personal portraiture. How far in Germany, as in Italy, painting was herein following the precedent set by sculpture; how far these panel pictures were after the manner of the stone-carved compositions surmounting the portals of Gothic cathedrals, were questions well worth the working out. A close comparison between Northern and Southern styles would bring into view interesting analogies and instructive differences. It is, for example, worthy of remark that the pictorial schools of Italy were no sooner freed from Byzantine tyranny than they fell under the blandishments of Renaissance licentiousness. Gothic art, the distinctive offspring of the middle ages, obtained, be it remembered, in Italy little sway even in architecture, and least of all in sculpture and painting. Though the Arena Chapel of Padua is Gothic, Giotto when called to decorate its walls eschewed, with one or two exceptions among his forty mural paintings, the use of Gothic canopies and other Gothic accessories. In their stead he intro-

duced into his backgrounds flat lintels, Roman pediments, and Romanesque arabesques. As a contrast let us turn to the German pictures of the Boisserée collection. Here we note compositions by Meister Wilhelm, by Meckenen, by Quintin Matsys, and Van Goes, all containing the adjuncts of Gothic canopies, cusps, and finials, Gothic arches, ribbed and vaulted choirs, and other like northern details. How this Gothic art may be correctly defined, what are its essential forms, whence came its life, and where dwelt its spirit, are questions difficult to answer. That its original habitat was north of the Alps may be safely affirmed, that it entered Italy at least as a stranger, and that in that land, dedicated to classical art, it never became thoroughly naturalized, can also with certainty be accepted. And herein we think may possibly be found the decisive lines of separation which divide the early schools of painting in Germany from the contemporary schools of Italy. In Italy, Gothic, as we have said, scarcely obtained a footing, and thus Roman, Byzantine, and Renaissance styles, all classical in origin, followed in succession the one the other without the intrusion of the Gothic element. In Germany, it is true, there were also schools, Roman, Byzantine, and Renaissance, but with this difference, that the Gothic spirit reigned for many centuries dominant over every foreign intrusion. And the stamp of this Gothic art is, as we have shown, strongly marked on every painted German panel. One more characteristic of the presence and the power of the Gothic schools in Germany merits observation. We all know that the northern Gothic sculptors indulged in the grotesque, an element seldom met with in the Italian schools. And so, Gothic or German painters, such as Martin Schön, by way of emphatic example, addicted themselves to grotesque forms and fantastic ideas wholly uncongenial to their brethren of the South. Thus, in fine, though Germany, in the end, took from Italy a polish which softened its asperities, yet she had from the first within herself a robust and prolific strength. She gave back, in fact, quite as much as she received. It must, moreover, be admitted that her painters were greatest when least dependent, and that the fatal blow under which her national art at length sank, came from the side of the Italian Renaissance. Mr Wornum skilfully interweaves the history of the schools of Germany and of the Netherlands into the general narrative. We must now, with this digression northwards, once more return to the southern peninsula.

Mr Wornum traces with diligence and detail the progress made in painting at the several art centres of Italy. It has been too much the custom to give to the city of Florence an undue preëminence. Mr Wornum shows that during the fifteenth century each art capital was the seat of a separate school, and that in several cities sim-

ultaneously independent masters were zealously at work, intent upon advancing their distinctive methods. In Città della Pieve was born Perugino, the disciple of devotion; in Orvieto laboured Signorelli, the precursor of Michael Angelo, mighty in form; in Venice the Bellini began the colouring which soon was the characteristic of that school; in Bologna was born Francia, sometimes called the Bolognese Raphael; and in Padua strenuously worked Squarcione and Mantegna, masters who attained a dignity of outline which allied the school of Padua to the classical styles of Greece and Rome. In Mr Wornum's careful digest we have looked in vain for a recognition of D'Avanzo, who has indeed seldom obtained the notice which he merits. Yet we are told by Vasari that Mantegna commended the wall pictures painted by D'Avanzo for their extraordinary beauty. Kugler also ranks this artist as the worthiest follower of Giotto, with the single exception of Orcagna. And Professor Fr. Müller in his recent work "*Die Künstler aller Zeiten und Völker*," gives to this painter of Padua and Verona the same preëminence. The mural pictures by which D'Avanzo is chiefly known were begun about the year 1377, and may still be seen in the Cappella S. Felice of the church of S. Antonio, Padua. Another series may also be found in the adjacent Cappella S. Giorgio. These pictures we cannot but think have an especial claim upon the Arundel Society; rapidly perishing, they call for rescue. They are peculiarly valuable, as all but solitary examples of a master painter of an epoch of the greatest interest, and they are essential links in the consecutive history which it is the province of this society to illustrate. To publish the entire series would tax the resources of the Arundel Society too severely and try the patience of its subscribers somewhat cruelly. A careful monograph upon D'Avanzo is what is wanted, illustrated by chromolithographs selected from characteristic passages in his existing works. The biographical sketch given by Professor Müller, in the work above referred to, is a good example of the philosophical criticism in which German writers indulge, a style of literary treatment which would bring to the publications of the Arundel Society additional use and interest.

The cinquecento epoch of Italian chronologists, corresponding to the sixteenth century of our reckoning, found painting at its full development. What in previous periods painters had striven after, and often in vain, they now attained. It was not that any individual master could be said to be perfect in every one of the many qualities essential to a faultless work, or even that any one school obtained an absolute proficiency in the theory and the practice requisite to completely developed art. Yet what may have been wanting in the indivi-

dual or had been neglected by the school, the epoch in its entirety supplied. One artist, or even all artists at one centre, may have been weak in drawing or discordant in colour, or distracted in light and shade, but it is the special prerogative of this epoch that what was deficient in one was made up by the proficiency of the other. And thus it fortunately came to pass that through the collective masters and schools which attained to power in the sixteenth century there was given to the world a perfected art. No individual painter could be called perfect, no separate picture was perfect, and yet the art as art became perfected. Each one of the essential elements was matured and mastered and pushed to a point of excellence never reached, even by the Greeks, and certainly never since rivalled, or indeed approached, by any other nation. The Florentine and Roman school under Raphael and Michael Angelo, certainly not supreme either in colour or in light and shade, was yet matchless in drawing, and in the expression which comes from drawing and form, — characteristics which being avowedly in mental rank above all others give to the school to which they pertain the highest position. Then, again, under the sway of Coreggio, light and shade, *chiaroscuro*, obtained a manifestation as mysterious as lovely, in regions of space veiled in obscurity or revealed by dazzling light. Lastly, to Venice was it reserved under Giorgione, Titian, and Veronese, to give to colour, though possibly at the cost of other attributes, an effulgence and an affluence which the world has never elsewhere witnessed. Thus at three several centres and in three separate directions was the art of painting, as an art, brought in the culminating epoch of the sixteenth century to a potential if not to an actual perfection. And as in nature, while no individual of a species is free from blemish yet nature remains in herself perfect; so in the kingdom of art, each work may have its flaw and yet art in its principles, its aims, and its practice is faultless.

Of this the highest development in painting, five masters are at the culminating point. Middle-age art attains to a divided yet united summit under the five-fold sovereignty of Leonardo da Vinci, Raphael, Michael Angelo, Coreggio, and Titian. Which was the greatest among this fellowship it would be difficult to decide, for each is matchless in his individual sphere. Of the five, Leonardo comes first in order of time; born as early as the commencement of the second half of the fifteenth century, he entered on his work almost before the opening of the greatest of the Italian epochs. His genius was indeed eminently prophetic, and soon showed itself to be universal; hence in art as in science, being before his age, he reached to an excellence beyond his fellows. The Last Supper at Milan, not surpassed for human character in the figures of the apostles,

or for godlike aspect in the head of the Saviour, by any work in ancient or modern times, was commenced, if not finished, Mr Wornum tells us, "nine years before Michael Angelo drew the famous cartoon of Pisa; 11 years before Raphael commenced the frescoes of the Vatican; and 15 years before the completion of the ceiling of the Sistine Chapel by Michael Angelo." "Leonardo da Vinci," says Mr Hallam, "has, beyond doubt, a right to stand the first name of the 15th century;" foremost, it may be added, among the five greatest artists in order of time, and preëminent as the painter of a work which, in the eras of mediæval art, for ever ranks as a wonder of the world. The individual mission and the distinctive functions of the four other great painters just named have been already indicated. Of Raphael it may be said that his mind was so peculiarly plastic and recipient, that his works almost unconsciously took on dramatic form and expression. To assert that the drawing of Raphael is eminently truthful and noble, is but to say that in him were transcendent the qualities belonging to the Florentine and Roman schools, of which he was the brightest ornament. But it is the special praise of Raphael, that this power of drawing, which with many artists is merely manual, became in his hands an instrument of expression, a means by which thoughts were spoken and characters portrayed. Furthermore, this great painter was dramatic by the lucidity wherewith he realized to himself and then gave forth in bodily form the thoughts which had been once the property of others. By turns he entered into the devout spirit of the Umbrian school, adopted the lovely forms found in the Grecian marbles, and assumed the grand style of his contemporary and rival, Michael Angelo. Yet with this facility for assimilation, he preserved for himself undisputed originality, and thus every figure which he created bears the mark of his own beautiful mind. Taken for all in all, Raphael is the artist for all time, the representative painter of universal humanity. In him were more nearly combined and more nicely balanced the several essential attributes which otherwise are to be met with only in scattered rays. To the genius of Michael Angelo it is impossible to do justice within narrow limits. He stands, indeed, as an anomaly, difficult to reconcile or to understand; his style of sculpture would have been to a Greek monstrous, his manner of painting, at least on panel or canvas, was, when judged by contemporary standards, rude. Yet to those who can receive his thoughts, he reveals superhuman strength. We are glad to find that Mr Wornum shows, by an appeal to dates, that this giant, who is supposed to have come into the world without parentage, and to have left it with few followers, had no unworthy precursor in Signorelli, as proved by the frescoes of Orvieto. Mr Wornum, in like manner, does

good service in pointing out that light and shade, which Coreggio made dominant over positive form, obtained earlier and perhaps more legitimate study in the Lombard school of Da Vinci at Milan. Still must we all admit that it was Coreggio who gave to *chiaroscuro* a manifestation never before attained, and beyond which it is perhaps impossible to go. The dominion of Coreggio was over the realms of air, he traversed and penetrated into depths of space. Yet the light which in Coreggio shone awaited to be still further glorified. The torch of Coreggio was silver, the fire of Titian golden. Colour, when indulged to intoxication, as sometimes with the Venetians, becomes carnal, yet while in the hands of the great masters of expression it is made mental and even spiritual. Colour certainly, as sometimes used by the Venetians, degenerated, as Mr Wornum says, into mere decoration. Colour, moreover, it may be admitted, is the least essential of the several elements which constitute a picture. Without form a canvas is void, and without light form, does it exist, is invisible. But, unlike either form, or light, or shade, colour may be withheld, and yet pictorial art is possible. There is a fitness, therefore, in the fact that the Venetian school was the last to come into dominance. Not but that colour in such painters as Fra Angelico, Perugino, and others, had been seen to be most lovely. Yet used for its own sake, supreme, triumphant, and even tyrannous, it had scarcely forced itself forward as above and beyond all other means and ministrations. This the Venetians did, and yet what became licence in others remained with Titian lawful and even laudable. Michael Angelo, as we have seen, was grand in form, Raphael lovely in thought, Coreggio delicate in modulated light and shade, and then came Titian, rapturous in the riches of his gold and the lustre of his fire. Thus among the five chief painters of the cinquecento, it is difficult to say which was foremost. Each indeed was supreme in his special sphere, each was, as we have said, essential to the maturing of the epoch which became perfect only in the united achievements of all.

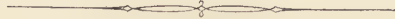
It seems passing strange that the art of painting, which had taken so many generations to nurture, should fall away almost before the eyes of those masters who had given the finishing strokes to its perfection. It might be supposed that the principles of the art being once and for ever established, little more was required than that schools should teach what individual painters had discovered. Accordingly academies were formed, yet, as it proved, only to witness, if not indeed to accelerate, the downfall of the principles and the reversal of the practice they were meant to perpetuate. The school of the Caracci, the most renowned of these nurseries for the rearing of painters, started

with a plausible though, as the sequel proved, an impracticable idea. We have seen how in the great epoch of the sixteenth century, art, though perfect in the aggregate, was in its component parts dispersed over distant centres and scattered among diverse masters. It became accordingly the avowed object of the Caracci to concentrate in their school at Bologna the several excellences which had as yet never met in any one city or master. Such eclecticism, however, when tried either in art or philosophy, though specious in theory, has proved delusive in practice. Eclecticism, in fact, may be taken as a sign of weakness and a symptom of decay. When men, instead of being upheld by strong faith or impelled by passion in some one direction, can look calmly around and calculate how best they may collect into a focus forces not within themselves, we may be sure that the warm blood begins to stagnate. This in painting has been the state of eclectic schools. The Caracci indeed were not destitute of genius. But instead of relying on their individual powers they willingly bartered the birthright which each painter should cherish within himself, and were ready to take in exchange the heritage of strangers. The gallery at Bologna, it must be confessed, contains many noble pictures. The works of the Caracci were indeed better than their creed. And when we recall such pictures as Guido's Massacre of the Innocents, we can scarcely wonder that our own Reynolds gave his allegiance to a school specious and alluring though in the end fatal to its followers. Yet perhaps at this period, as in others that had gone before, it is more just to regard individuals as instruments passive in the hands of their age; perhaps it were wise to look for the causes of growth or decay beyond the narrow walls of a school, and thus, as we have seen, to take account of the arts as among the many and combined phenomena which mark a nation's rise or fall. In the time of the Caracci and their followers painting had certainly fallen on evil days, and probably nothing could have saved it from its downward course. The titles to Mr Wornum's chapters, in fact, sufficiently indicate the successive steps in this "progressive decline" which now, alas, proved constant as a prevailing law. The academical schools of Bologna were followed by masters "tenebrosi" at Rome and Naples, till at last the whole of Italy fell a victim to painters "naturalisti and macchinisti." Thus closes the melancholy picture.

Many epochs are described by Mr Wornum, which it has been impossible within the narrow limits of a single article to mention. Most indeed of the nations of Europe have, since the breaking-up of the great schools of the middle ages, endeavoured with more or less success to fashion for themselves a modern epoch. Wherever, in fact,

a people is accumulating wealth, wherever a nation is developing power and unfolding its resources, wherever society is agitated with stirring purpose or elevated by noble thought, in that place and at that time an art epoch is sure to arise. The form which the epoch takes is of course governed by the forces wherewith it is moulded. These forces with their controlling conditions can never in any two epochs be identical, and consequently the art products of successive periods, though similar, never prove the same. In modern times new epochs are now fashioning, and in our own land, each passing year adds its stores to an era at least prolific, but which widely differs from earlier periods, the history of which we have traced.

J. BEAVINGTON ATKINSON.



CATALOGUE RAISONNÉ

OF

THE PICTURES IN THE POSSESSION OF THE SOCIETY OF
ANTIQUARIES AT SOMERSET HOUSE.

(Concluded from Vol. II. p. 337.)

XLII. WILLIAM BURTON, the Leicestershire Antiquary, author of the Description of Leicestershire, born August 24th, 1575. Educated at Sutton Colfield in Warwickshire, and admitted at Brasen-nose College, Oxford, in 1591. In 1593 he became a member of the inner Temple, and was called to the bar. His very delicate health, however, led him to devote himself chiefly to the pursuit of history, genealogy, and antiquities. He died at his seat of Falde in Staffordshire, 1645, aged 70. His wife was Jane, daughter of Humphrey Adderley, of Weddington in Warwickshire. The Description of Leicestershire was published at London in 1622. He gave Leland's itinerary and collections, which came into his hands, to the Bodleian Library at Oxford.

A square picture, life size, somewhat more than half length, representing him standing, looking at the spectator, wearing a black gown over a dark dress, resting his right hand on a green table-cover, and holding a square black cap in the other hand upon his left hip. He wears a large full-ruff, with a small grey band or collar beneath it. The light is admitted from the left side, and the well-massed shadows of the face are remarkable for their cool grey tones.

On the plain dark grey background, to the left, is a scutcheon of his arms with 12 quarterings, two crests, the motto "*Lux Vita*," and a very formal mantling with white lining. On the opposite side, on a tablet, painted to look as if fixed by a nail to the background, is written the following inscription in black upon white: "Will'mus Burton filius natu maximus Rudulfi Burton de Lindley, com. Leic. Armig. Socius Interioris Templi et apprenticius legum Angliæ, 25 Aug. 1604. An: æt. 29." From this tablet again is suspended an oval, containing his *impresa*, namely, a figure of death seated, holding a chaplet on his knees, and resting his feet on a coffin, inscribed "*Hic terminus ad quem*." On a scroll issuing from the mouth of the figure, is written "*Mira lo galardon*."

Presented, May, 1837, by Robert Bigsby, M.D., F.S.A.

Painted on panel. Dimensions, 2 ft 4½ in. by 2 ft 11½ in.

XLIII. OLD ST PAUL'S.

A curious Diptych, painted on two large panels, with pointed tops, and joined by hinges in the middle, so as to fold and close like the leaves of a book. On the left-hand panel, when open, is an ideal and very fanciful representation of the cathedral, with an elaborate spire, as Farley, the deviser of the picture, would have wished it to be. Eight angels are flying round it, blowing trumpets, from each of which an inscribed label is issuing. The Holy Spirit, in the form of a dove, appears in the apex of the pediment, and golden rays descend upon the building. The proposed construction of the tower is very simple and unarchitectural, consisting of stages one over another, containing golden statues in black round-headed niches. In the lowest stage of the central tower are two niches with apparently figures of Prince Charles and his mother, Queen Anne of Denmark. Above this is the King alone, on a larger scale than the others, with his royal crown fastened upon the hat, which is strangely set on his head awry. Above this stage are two smaller figures, in a kind of double niche, which seem to represent his parents, Darnley and Mary Queen of Scots. The golden cross surmounting this tower is curiously enough of the same form as that adopted in the present cathedral. The central limb of the cross is prolonged to sustain a large gilded vane or weathercock, and terminates at the very top in a royal crown of crimson and gold.

The right-hand picture is the more interesting, as it affords a faithful, although rude, representation of the actual condition of the cathedral at the commencement of the reign of King James. In this view we see the broken pinnacles, with several birds perched upon them and others also hovering round the tower. The low brick houses, with columns of smoke issuing from their numerous chimneys, are seen nestling under the transept wall, whilst the foreground of the picture exhibits the celebrated Paul's Cross, (a locality so variously connected with many of the most important points in our history,) with the public ceremony of the Bishop preaching before the King and his court, exhibiting also the Judges and the Lord Mayor, with all the civic authorities, seated in their respective galleries.

Paul's Cross, according to Dugdale,* stood in the churchyard, on the north side, towards the east end. It was used from very ancient times as a place for preaching to the people. Michel de Northburg, Bishop of London, 1354—1361, had directed in his will that a thousand marks should be put into a chest standing in the treasury of this church,

* History of St Paul's Cathedral. 2nd Edition, folio, page 130.

out of which persons might, for a sufficient pledge, borrow certain sums of money, and if at the year's end repayment was not made, then that the *preacher at Paul's Cross* should in his sermon declare that the pledge within 14 days would be sold if the borrower did not forthwith redeem it.*

The Cross itself, in course of time, became dilapidated, and spiritual indulgences were promised by Bishop Braybroke in the reign of Edward II. to all who should contribute towards the expenses of its reparation.

It was rebuilt by Thomas Kempe, Bishop of London, 1421—1426, as his arms in various places of the leaded cover did manifest.†

"On the 17th of November, 1595, a day of great triumph for the long and prosperous raigne of her Majestie at London," according to Stow, "the Pulpit Crosse in Paules Churchyard was new repayed, painted and partly inclosed with a wal of bricke: Doctour Fletcher, Bishop of London, preached there in prayse of the queene, and prayer for her majestie, before the lord mayor, aldermen, and citizens in their best liveries."‡ Even the cathedral, at this period, had fallen into a state of decay. The old steeple of timber covered with lead was destroyed by lightning, or through the carelessness of plumbers, June 4th, 1561, and some efforts were then made towards reparation, and in 1566 the timber roofs were renewed and fresh leaded, "But the Steeple, though divers Models were then made of it, was let alone." Neither was anything more attempted towards it during the life of the Queen, nor of James I., until the 18th year of his reign. "But then, having been frequently solicited by one Master Farley, for the space of eight years before (who, tho' a private Man, was so extremely zealous to promote the Work, that he ceased not by sundry petitions to importune that King therein), his Princely Heart was moved with such compassion to this decayed fabric, that for prevention of its near approaching ruin (by the corroding quality of the coal smoak, especially in moist weather, whereunto it had been so long subject) considering with himself how vast the charge would be; as also, that without very great and public helps, it could not be borne; to beget the more venerable Regard towards so worthy an Enterprise, and more effectually to put it forwards, he came in great State thither, on Horseback, upon Sunday, the 26th of March, Anno MDCXX, with all the Lords and great Officers of his Court, Sir William Cokain,§ Knight, being then Lord Mayor, who, with the city in their Liveries,

* Ibid., page 38.

† Ibid., page 131. See also Gentleman's Magazine for 1784, Part ii., page 810.

‡ Dugdale's St Paul's. Edited by Sir Henry Ellis. Folio, 1818, page 91, note.

§ In Camden's Annals of James I.,

June 8th, 1616, is recorded: "The King dined with one Cokain, Alderman of London, and dub'd him knight." This is the date on the outer frame of the picture, which may have originated in some promise which fell from the king at this time.

then also gave their attendance. Having proceeded to the Quire of the Cathedral, which was adorned with his own Hangings for that occasion, and there heard an anthem, he went to the Cross, where the then Reverend Bishop of London (Dr John King) preach'd a learned Sermon upon a Text given him by his Majesty, as pertinent to the Business in hand, viz. on Psalm 102, ver. 13 & 14."*

13. "Thou shalt arise and have mercy upon Zion; for the time to favour her, yea, the set time is come. 14. For thy servants take pleasure in her stones, and favour the dust thereof."

These brief references to the history of the cathedral and of the Cross will, it is to be hoped, impart an additional interest to the picture before us. The right-hand painting may, in many respects, be regarded as a matter-of-fact representation. It exhibits the cathedral in a state prior to the well-known views engraved by Hollar in 1656 and 1658 for Dugdale's History, and the tower appears to be the same in both. Even the root of the old steeple has disappeared. The view selected for the right-hand picture is taken from the north-east corner, with the northern door of the transept reaching to the front of the picture. The shabby brick houses, built up against the buttresses, are conspicuously seen on the eastern wall of this transept. By an unwarrantable straining of the laws of perspective, the painter has brought the large circular window of the east end into full view on the left, probably with the intention of marking the bearings as distinctly as possible. The painter also has exhibited a singular want of accuracy in shortening the length of the roof of the nave on the western side of the central tower. By this means the north and south transepts, of which the roofs are clearly visible, appear to constitute the greatest length of the building. The architectural changes made between 1620 and 1666 can easily be traced by a reference to Hollar's view of the north side of the cathedral, dated 1656. It is impossible to enter upon a minute description of all the details of this very curious picture; but an elaborate account, with transcripts of the various legends and texts, will be found in the Gentleman's Magazine for 1780, vol. 50, page 179. A very accurate engraving also from this painting will be found in Wilkinson's *Londina Illustrata*, Plate 12, vol. i. On the outer surface of one of the panels, at the back of the preaching last described, is painted a rude view of the procession of the king and court, attended by the clergy and civic authorities, passing from the Bishop of Winchester's palace, Southwark, over London Bridge and through Cheapside to a triumphal arch, probably denoting the precincts of the cathedral. The first part of the pro-

* Dugdale (edition 1658), page 135; (edition 1716), page 137.

cession, with the arrival of the King at the arch surmounted by the city-arms, including the procession along Cheapside, is engraved in line by P. Audinet as frontispiece to vol. iv. of Nichols's "*Progresses of King James I.*" Lond., 1828. The river is here made to take an unusual bend, and to return in an extraordinary manner between the spectator, who is placed in a southerly position, and the church of St Mary Overies. In the extreme foreground is a carpenter's yard, where men are seen planing and measuring planks, one of which is inscribed "*For Paule's;*" other pieces of timber lie scattered about, and in the centre is a small heap of stones. Large ships, in full sail, carrying the union flag, are on the river, and beyond this are houses and well-grown trees, perhaps intended for Bermondsey. Over these, again, are seen the clustered houses and spires of Southwark, with the lofty tower of St Saviour's or St Mary Overies, rising conspicuously against the plain open space of the river beyond. On this portion of the river there seems to be comparatively but very little traffic; among the small craft, however, two large white swans sail very majestically along. London Bridge itself, with its old houses and all the encumbrances of piers and starlings, is boldly foreshortened, and the various dresses of the personages forming the procession may be generally distinguished. Beyond the bridge, to the right, is a large building with four pointed spires, and next to this again the Tower of London. In the extreme distance, at this end of the picture, is a very lofty hill, apparently intended for Highgate. Some white letters remain on the green surface of the hill, but they are nearly obliterated, and only the words "*merit is chief*" can be made out.

The sky is very pale, and in the extreme apex of the pediment are Hebrew letters, expressing the name of The Most High, from which rays of gold descend, and among them the Holy Spirit again appears in the form of a dove. Two lines of writing in small black capitals descend like rays from this centre, the one towards the head of the procession, and the other to the city end of London bridge, near Baynard's Castle. The left-hand line reads, "*For thy Temple's sake I will wish thee all prosperitie,*" and the right-hand one, "*Many good things are done in thee o thou faire cittie.*"

Along the lower part of the broad black frame which encloses the painting are two lines in large yellow letters. AMORE. VERITATE, ET REVERENTIA, SO INVENTED, AND AT MY COSTS MADE PER ME HEN: FARLEY, 1616. WROUGHT BY IOHN GIPKYM. FIAT VOLUNTAS DEI.

It is interesting thus to identify this quaint work with the schemes and devices of Farley, and also satisfactory to obtain the name of the artist, his employer, together with the date. The artist's name is clearly Gipkym, although both in the description given in the *Gentleman's Magazine*

and in Mr Albert Way's excellent catalogue it is printed Gipkyn. It is however probable that the latter would have been the correct spelling, since the name occurs in Strype's Ecclesiastical Memorials, vol. ii. part ii. page 218, where is mentioned "One John Gipken of London, a book-seller (a Dutchman lately made free), being licensed in 1551 to print and sell Turner's Herbal." The name occurs a second time in the same work spelt Gipkin.

There is every probability that these representations, both of the procession and the preaching at the Cross, are purely ideal. The date of the painting, 1616, at once precludes the possibility of its being an actual representation of an event which only occurred four years later. Unfortunately the title engraved under the print in Wilkinson's *Londina* disregards this circumstance, and implies that the scene exhibits an actual occurrence. In the first place, the text quoted on the picture does not agree with the one recorded by Dugdale, as having been preached on March 26, 1620, and which was printed and circulated immediately after.* The text actually given by the King, and already quoted above, was much more in accordance with his Majesty's position than the one proposed by Mr Farley, who frequently seems to have missed his aim through coarse and ill-timed flattery. The custom of applying to a leading personage for a text to preach is exemplified in this picture.

In the foreground a young man, cap in hand, comes up to an elderly person, seated, and wearing his hat, very like James I., and asks him, "I praye, Sir, what is the Text?" The other answers, and the words are written *backwards in reply*, "The 2: of Chron: chap: 24. ve." These words are written in small white capital letters, as if issuing from their respective mouths, and over the door of the northern transept is inscribed in similar characters a verse from the text just given.

"Therefore the King commanded, and they made a cist, and set it at the gate of the house of the Lord without."—2 Chron. xxiv. 8.

Beneath this, at the door in the picture, is a chest superscribed "The offering chist."

The remaining verses of this chapter, especially 11—13, although not quoted, bear distinctly upon the rebuilding of the Temple, and narrate the *fulfilment* of the event. The texts round the broad borders of the black frames, on the inside, are from Haggai, i. 2, 4, and Ezra, vii. 27.

The sentences uttered by the angels through their trumpets, whilst flying round the steeple of the restored church, consist solely of prophetic sayings, pregnant with flattery, and relating exclusively to the King

* A printed copy of which sermon is now in the possession of the Society of Antiquaries, presented to them in 1784 by Owen S. Brereton, Esq., V.P.

himself. Many of these passages are written backwards, and some even upside down. Three out of these eight verses may suffice as a specimen. The rest will be found in the *Gentleman's Magazine*.

"This godlie King shall raigne and rule in peace,
Because by him the Ghospell doth increase."

"He shall have conquest when he goes to fight,
And shall put all his enemies to flight."

"And at the last (to ende our blessed story)
He shall be crowned in heaven with endles glory."

The point of view in the imaginary restoration of the church, laden with gilding and brilliant colours, corresponds exactly with that shown in the picture of the preaching. The only difference is that less of the restored building appears below. Both buildings are nearly on the same scale, but, in order to bring the lofty steeple and vane properly into the left-hand picture, the artist was obliged to lower the whole fabric, and consequently the northern door and bottom portion of the building are cut off.

A conclusive proof against the Cross preaching being accepted as a representation of the King's well-known visit in 1620, is the introduction of the figure and name of the Queen, who died early in March, 1618-19.

The King, Queen, and Prince Charles are represented sitting in a stately gallery, erected along the northern wall of the nave, whilst in panels beneath them are inscribed "Vive le Roy," "Vive la Reine," and "Vive le Prince." An inscription beneath the gallery, where the lords, ladies, and bishops are seated, records the following benefaction, "Mr William Parker, citizen and merchant taylor, gave 400 poundes towards repaires of my windowes."

The last lines to be quoted from this picture is an appeal against the before-mentioned injurious effects of smoke, issuing from the chimneys,

"Viewe, O King, howe my wall creepers
Have made mee worke for chimney sweepers."

The painting, taken altogether, is coarsely but very effectively executed. Many of the figures have considerable character, and the effect of an orderly crowd of listeners, seated and standing round the pulpit, is very well given. The back of the left-hand half of the diptych is quite plain, and was probably kept so for the purpose of attachment to a wall.

Farley's picture was for many years in the possession of the Tooke family, three of whom were successively rectors of Lambourne in Essex, from 1704 to 1776. On the decease of the last it was purchased, as a neglected piece of furniture which had never quitted the garret, for two

shillings by Mr Webster, a surgeon at Chigwell, who soon after sold it for fifteen guineas to Mr Edward Brigden, who for the same sum transferred it to the Society of Antiquaries.*

Painted on wood. Dimensions, extreme height to the apex of each picture 3 ft 8½ in. Width of each picture 2 ft 10½ in. Height of the sides 3 ft.

XLIV. CHARLES FLEETWOOD, Lord Deputy of Ireland, Son-in-law to Oliver Cromwell, whose daughter, the widow of Ireton, he married. In 1659 he was declared commander-in-chief of the army. It is said of him that he would fall on his knees and pray when he heard of a meeting among the soldiers, and was with difficulty roused to action on several emergencies.

A good portrait, life size, nearly to the elbow. The body is turned to the right, and the face seen three-quarters in same direction, with eyes looking at the spectator. The light is admitted from the left; hair pale yellow-brown; face pale, and eyeballs dark blackish grey.

This portrait formerly belonged to the late Mr Kerrich, and was presented to the Society by the Rev. Rich. E. Kerritch, F.S.A., June, 1844.

It closely accords with the well-known engraving (reversed) by Houbraken, done for Birch's Heads in 1740, after a painting by Walker, then belonging to Thomas Cook, Esq.

Painted on canvas. Dimensions, 2 ft ½ in. by 2 ft 5½ in.

XLV. THE GREAT FIRE OF LONDON. 1666.

A long picture painted on canvas, and apparently taken from the curious contemporary painting by Waggoner in the Hall of the Painter-Stainers' Company in the city.

The picture was presented to the Society by Sir H. C. Englefield, Bart., June 13th, 1799. After a careful examination I scarcely suppose the picture to be older than the second half of the last century. It is larger than the Painter-Stainers' picture,† and contains an amplification of several incidents, together with some noticeable deviations, such as the substitution of a clear moonlight for the red sun, and the prominent introduction of the Tower of London and St Saviour's Church. The occupation of the figures in the foreground appears to be quite the same in both representations. The general impression conveyed by the picture at Painters' Hall is that of the fire being more subdued, and of the red light of dawn, at the same time, breaking in the east.

The view is taken from some reach on the London bank of the Thames, westward of St Paul's, and seemingly from a point between the Temple Gardens and Arundel House. It is remarkable that the general

* Progresses of King James I., by Nichols. Lond., 1828. Vol. iv. p. 596, note.

† See Appendix.

outline of the city buildings, with old St Paul's rising conspicuously above them, corresponds exactly with Hollar's well-known etching of "London from y^e top of Arundell House," executed in 1646.

The assemblage of people in the foreground to the left would seem to indicate the locality to be some open place, best adapted for momentary refuge, such either as the Temple Gardens or the adjoining "Wood-wharfe," as shown in Hollar's sheet-plan of London. Indeed, the very angle of the river frontage, as indicated at the end of Milford Lane, and the projecting stairs with the garden trees beyond, and clearly indicated in this picture, would seem to leave but very little doubt as to the point of view which the painter had adopted. There is an extraordinary amount of heavy smoke, especially one large circular mass attached to the western angle of the great tower of St Paul's, which does not appear in the Painter-Stainers' picture. The flames and vividness of the sparks are very effectively painted, and indeed it is rare to find the glare and glow of an extensive conflagration so well represented on canvas.

The full moon appears in the blue sky among dark clouds, and the light is brightly reflected in the water, forming an effective contrast with the dark masses of a boat, which partly interferes with it.

Numerous sailing boats are on the river, and men are actively engaged in removing goods, emptying boats, and conveying heavy loads up an inclined plane. In the extreme front an old man, in an attitude of despair, with a woman and boy appealing to him, the latter referring to an infant in a cradle, may also be traced in the Stainers'-Hall picture. The engraving taken from the latter by Mazell, and inserted in Pen-nant's London, is so extremely wretched as to miss even the slightest claims to notice as an indication of the subject.

It is very probable that many of the groups in the foreground of this picture have been re-painted by some inexperienced hand at the commencement of this century.

Painted on canvas. Painter unknown. Dimensions, 6 ft 5 in. by 3 ft 5 in.

XLVI. A FEMALE SAINT LED TO EXECUTION.

A Flemish picture of the middle of the 16th century, containing 18 whole-length figures. The procession advances to the right, and the place of execution is seen on a hill in the extreme distance. The costume of the two soldiers with swords, guarding the principal female figure, and of a nobleman, apparently her husband, immediately following them, indicates the period of Queen Elizabeth.

Presented to the Society by the late Prince Hoare, Esq., F.S.A.

Painted on panel. Dimensions, 4 ft 5 in. by 3 ft 6 in.

XLVII. KING GEORGE III.

A marble bust, life size, sculptured by Bacon in 1780. It was proposed to the council, March 2nd, 1780, by Dr Milles, President of the Society, to erect a bust of His Majesty in gratitude for the allotment of certain apartments for the future use of the Society. The first meeting took place January 11th, 1781. The King is represented bare-headed, wearing the large ermined cape of his coronation robe with the collar of the Garter over it. The head is turned slightly to the left.

Similar busts of the King were also executed for the Queen's House, the University of Gottingen, and for the Hall of Christchurch, Oxford.

XLVIII. SIR WILLIAM DUGDALE, born in Warwickshire, 1605, educated at the free-school at Coventry. He subsequently read law and history with his father. Married in 1622. Under the patronage of Sir Christopher Hatton he had sketches made of all the monuments in Westminster Abbey, St Paul's, and many other cathedrals. He was made Rouge-Croix at the Herald's College, 1640, and attended King Charles to York in 1642, in virtue of his office. On the Restoration he became Norroy King of Arms. In 1677 he was created Garter King of Arms, which was immediately followed by his receiving the honour of knighthood. He died at Blythe Hall, February 10th, 1686.

His principal works were "The Monasticon Anglicanum," 1655; The "Antiquities of Warwickshire," 1656; "The History of St Paul's Cathedral," 1658, and his "Origines Juridicales," 1666.

A life-size portrait, seen to the waist; the figure turned to the left. The face appears in three-quarters, the eyes looking at the spectator; the light comes in from the right hand. His long, dark grey hair is parted in the centre over the forehead. He wears a plain grey coat with a white neck-cloth, which is tied tight round the neck, and the ends hanging out full and large in front. Below this, his circular badge of office is suspended by a small chain.

In the upper left-hand corner of the picture appears a shield with his arms, surmounted by his crown of office, and on the opposite corner is inscribed "SIR WILLIAM DUGDALE, KNT."

A square picture. Painted on canvas. Dimensions, 2 ft 4½ in. by 2 ft 8¾ in.

XLIX. THE VERY REV. JEREMIAH MILLES, D.D. He became Dean of Exeter in 1762. He married a daughter of Archbishop Potter, and held the office of President of the Society of Antiquaries from 1768 to the period of his decease in 1784 at the age of 70. He was involved in a dispute with Horace Walpole, respecting his "Historic Doubts on the Life of Richard III.," 1770.

A bust portrait, life size. The face is seen in three-quarters, turned to the right, and the eyes looking in the same direction. He wears a full powdered clergyman's wig. His dress is entirely black, with only small plain white bands. No hand is seen. The light is admitted

from the left, and the shadows are well massed. The picture is forcibly painted.

Copied by Miss Black, by direction of the Earl of Leicester, president in 1785, from the original portrait in the possession of the Dean's family.

Painted on canvas. Dimensions 2 ft $\frac{1}{4}$ in. by 2 ft 6 in.

L. EDWARD HARLEY, SECOND EARL OF OXFORD, son of the 1st Earl, the celebrated minister, and Elizabeth, daughter of Thomas Foley, Esq., of Whitley Court, Worcestershire. He married in 1713 the only daughter and heir of the Duke of Newcastle. He added greatly to the Collection of Manuscripts, which his father had founded. He died at his house in Dover Street, 1741, aged 42, and was buried in Westminster Abbey. His vast stores of books, letters, and manuscripts were sold by his widow to the British Museum in 1754. They are known as the Harleian Manuscripts, and had been till this period in the residence at Dover Street. (Collins's Peerage, ed. 1779, vol. iv. p. 264.)

He is represented in a crimson satin dressing-gown and crimson nightcap, seated in a high-backed chair, leaning on his right elbow, and looking fixedly at the spectator. The figure is turned to the right, and the light comes in from the left hand.

This picture was presented to the Society by George Vertue, February 27th, 1755. On the back of the canvas is written as follows: "The R^t. Hon^{ble}. Edward Earl of Oxford and Earl of Mortimer, the proprietor and collector of the Harleian Mus^m Library. Died, 1741; aged, 52. M. Dahl. pinxit."

Painted on canvas. Dimensions, 2 ft 3 in. by 2 ft 9 in.

Vertue himself made an effective engraving from this picture (the same way) in 1746, in which more of his left hand is shown than at present appears in the picture. The earl holds in this hand a medallion, with a profile of Queen Anne, inscribed "Anna. D. G." Coins and gems lie on the table, and his right arm partly rests on a handsomely-bound book. A fanciful border, composed of various objects selected from his museum, surrounds the portrait, and in the centre below is introduced a small view of the interior of the Library, as we may suppose it to have appeared in Dover Street. On a circular medallion, at the upper right-hand corner of this border, Vertue has inscribed a respectful tribute to the memory of his departed patron. The dates in it correspond with those already quoted from the back of the picture itself.

LI. HUMPHREY WANLEY, F.S.A., librarian and secretary to the Earl of Oxford; son of a clergyman residing at Coventry, where he was born, 1672. First intended for a limner. Assisted Dr Mill in preparing his Greek Testament. Became one of the keepers of the Bodleian Manuscripts; assisted Dr Hickes in his Thesaurus, and became secretary to the Society for Promoting Christian Knowledge. He entered the service of the first Earl of Oxford, and was of great value, both to the

father and son, in forming the Harleian Library. His own diary, from March, 1715, till within a fortnight of his death, in 1726, contains a great deal of curious information.

A large and softly painted picture, in which accessories intrude somewhat offensively upon the attention and, to a certain degree, detract from the importance due to the principal figure.

Wanley appears behind a square stone altar or desk; his figure, turned to the left, holding a large Greek book in both hands, and looking significantly at the spectator. He wears a slate-coloured velvet coat with yellow facings, and a black cap with a gilt tassel, jauntily hanging down behind. His face, like Lord Oxford's in No. L., is close shaven; his neck is open. A dark red curtain hangs behind him, and falls in the front part of the picture, on the right-hand side, slightly covering the stone desk, in the front panel of which is sculptured an ornamental vase in high relief. Upon this desk, to the left, are several books, a pen, some deeds with a pendant seal, and the famous MS. life of St Guthlac, now in the British Museum, partly unrolled. An oriental inscribed stone of the cushion form lies in front on the left-hand corner, opposite to which, on the crimson curtain, is inscribed "Mr Wanley" in yellow letters. On the book in his hand, apparently an old manuscript, is written the following text from St Matthew vi. 19, 20: "Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal. But lay up for yourselves treasures in heaven." The picture is painted in a peculiarly soft and ornamental manner, and is the more interesting as we know very little of Hill, the artist, whose performance it is.

The back of the canvas, which has been re-lined, has the following inscription; but which, from the style and large size of the letters, seems to have been faithfully copied from a previous one.

"Hum^r. Wanley. Son of Nath^l. of Coventry. Born 21st of March 167 $\frac{1}{2}$. Thomas Hill pinx^t. 18th of Dec^r. 1711."

Painted on canvas. Dimensions, 3 ft 4 in. by 4 ft.

LII. HENRY LORD COLERAINE, F.S.A. Henry Hare, the last Lord Coleraine, was, like his grandfather, an antiquary and collector. He travelled with Vertue, the engraver, to Salisbury, Wilton, and Stonehenge. The obituary in the Gentleman's Magazine of that year states that he died at Tottenham High Cross.

A life-size portrait of a young man with light hair and dark grey eyes. His figure is seen to the waist; he wears a light crimson coat with silver buttons, and a long white neck-cloth hanging down in front. The face is extremely well painted, in rather greyish tones. On the back of the canvas is inscribed, "Henry L^d. Collerane aged 21. Born 11th of May, 1693. Died 10th of Aug^t. 1749. Richardson pinx^t."

Painted on square canvas within a plain brown oval border. Dimensions, 1 ft 11½ in. by 2 ft 4½ in.

LIII. REV. THOS. BAKER, B.D., Fellow of St John's College, Cambridge, and Rector of Long Newton, Durham. Born at Crook Hall in that county Sept. 14th, 1656, and died July 2nd, 1740.

A bust portrait; the face turned three quarters to the left, looking at the spectator. The light is admitted from the left hand, so that the side of the nose is in shadow. He wears the usual clergyman's wig, a black gown, and small white bands.

The picture was presented to the Society by James West, Esq., Vice-Pres. S.A., April 23rd, 1766.

This portrait appears to be the same from which a mezzotinto print was engraved by Simon, under which is the following statement, "Car^s. Bridges pinxit memoriter."

Painted on canvas. Dimensions, 1 ft 6½ in. by 1 ft 8¾ in.

LIV. ARCHDEACON WILKINS, D.D. The Rev. David Wilkins, Editor of the Concilia, became Keeper of the Archiepiscopal Library at Lambeth, archdeacon of Suffolk, rector of Hadleigh and Monk's Illeigh, and prebendary of Canterbury. He died in 1745, aged 62.

He is represented, life size, a half-length figure, in a black gown with plain bands, resting his left hand on a book, and the other lying open on the table before him. His face is turned partly to the left, and is somewhat thrown back, as if he had been looking up. Swarthy complexion, small black eyes and dark eyebrows. The features are much rounded. His wig is comparatively small and very white. Artist's name unknown.

Painted on canvas. Dimensions, 2 ft 5¾ in. by 2 ft 11½ in.

LV. RALPH THORESBY, the antiquary, born at Leeds, 1658. Educated in the grammar-school of that town. His father, having purchased the collection of coins and medals formed by Lord Fairfax, the parliamentary general, determined the son's bent towards antiquarian pursuits, and laid the foundation of his afterwards celebrated museum. Thoresby published in 1715 his *Ducatus Leodiensis*, the Topography of Leeds. He was an industrious writer on various subjects, and his collections are much esteemed. He died October 16th, 1725, aged 66, and was buried in St Peter's Church, Leeds.

A bust portrait, square shape, life size, coarsely painted. The face is in three-quarters, turned to the left, light admitted from the right-hand side. He looks smilingly at the spectator, wears a brownish yellow coat, a large white neck-tie, and a full dark brown wig. Engraved by Vertue in an oval, only with more of his brown drapery seen below. The print is inscribed "Rudolphus Thoresby. Leodiensis. S.R.S. 1712. G. Vertue sculpsit." The shield of arms and crest, with the motto "silentio virtus," are placed underneath.

Painted on canvas. Dimensions, 1 ft 4¼ in. by 1 ft 8¼ in.

LVI. GEORGE HOLMES, F.S.A., Barrack-Master and Deputy Keeper of the Records in the Tower of London. Born 1662, at Skipton in Craven, Yorkshire. He was one of the original members of the Antiquarian Society. Under the patronage of the Earl of Halifax he received an appointment to methodize the public records, for which he had a salary of £1200, till his death. The first 17 volumes of Rymer's *Fœdera*, published in 1727, were due to his care. He died February 16th, 1749, and was buried in the Tower chapel. The Society of Antiquaries caused his portrait, painted by R. van Bleeck in 1743, to be engraved at their own expense by Vertue in 1749. The print represents him somewhat older than in the picture belonging to the Society.

A bust portrait, life size, face seen in three-quarters, turned towards the right. The small piercing eyes are fixed upon the spectator. The light is admitted from the left, and the shadows are well massed. He wears a blue velvet coat, with yellow buttons and a white neck-tie. The end of his formal grey wig hangs in front over his right shoulder. This seems, in comparison with Vertue's engraving, to be very superior to the performance of Bleeck above referred to. Presented to the Society of Antiquaries, April 23rd, 1766, by James West, Esq., Vice-President S.A.

Painted on canvas. Dimensions, 1 ft 8½ in. by 1 ft 6½ in.

LVII. GEORGE VERTUE, F.S.A., the well-known engraver. Vertue was born in the parish of St Martin's in the Fields, London, 1684. He was articled to M. Vander Gucht, whose historical engravings for Clarendon's History and other popular works were well known.

Under favour of Sir Godfrey Kneller and Lord Somers, Vertue acquired a leading position among the engravers of the day; and the liberal patronage and encouragement of Edward, second Earl of Oxford, secured to him the means of achieving whatever he was disposed to undertake. In 1713 he commenced collecting materials for the lives of the artists and engravers in England, which afterwards formed the basis of Horace Walpole's well-known work, the "*Anecdotes of Painting*," &c. The MSS. collections of Vertue passed into the hands of Walpole, who was 39 years of age, when Vertue died, in 1756. Vertue had been appointed engraver to the Society of Antiquaries by Heneage Finch, Earl of Winchelsea, when President of the Society in 1717. He was also appointed sub-director, Feb. 24th, 1737. The numerous historical and antiquarian engravings by Vertue are too well known to require any further comment. The antiquarian world, and all students of historical portraiture, are under the deepest obligations to him.

Vertue is represented resting his right arm on the engraving table, his figure partly turned to the right, wearing a brown coat, with long white hanging neck-tie. His face is close shaven, and he wears on his head a dark reddish-brown turbaned cap. He holds a portercrayon, with white chalk in it, in his right hand, and points to a copper-plate which rests on the usual engraver's cushion, having a head already engraved on it. This portrait is powerfully painted. The head is seen in three-quarters, with the light admitted from the left hand. His eyes are dark brown. The back of the canvas is inscribed, "George Vertue, painted

by Thomas Gibson, 1723." The picture was presented to the Society by Vertue's widow, Nov. 4th, 1773, having been chosen by Dr Ducarel from his collections, in consequence of the intention signified by her of presenting to the Society such of the original portraits in her possession as they should please to select.

Painted on canvas. Dimensions, 2 ft by 2 ft 5 in.

LVIII. WILLIAM STUKELEY, M.D., secretary of the Society of Antiquaries, in 1717. Born at Holbeach, in 1687. Removed to Bennet College, Cambridge, 1703. At London he studied medicine under Dr Mead, and in 1719 took his degree of M.D. In 1729, on the recommendation of Archbishop Wake, he took orders, and was presented to the living of All-Saints in Stamford; and in 1747 he was preferred to the rectory of St George the Martyr, in Queen Square. He died in 1765. He is best known by his work on "Stonehenge and Abury, two temples restored to the British Druids." Fol. 1740.

He is represented full length, life size, standing in a garden, holding his hat in his right hand, and white gloves in his left. He wears a dull crimson coat, long brown wig, white neck-tie, and grey stockings with cumbrous black shoes, of the period of George I. A summer-house is in the distance, at the end of a long gravel walk, in the middle of which is a circular basin of water, with a marble group of Venus, two Cupids, and a dolphin in the centre. On a pedestal, to the left, is a shield bearing argent, a double eagle displayed with a trefoil, gules and slipped, on his breast. The face is fairly well painted, but the legs are exceedingly clumsy.

Judging from the costume, this portrait was painted previous to the date of his taking holy orders.

Purchased by the Society, by Order of Council, July 7th, 1829, at the price of £5.

Painted on canvas. Dimensions, 4 ft 10 in. by 7 ft 8 in.

LIX.—LX. Two paintings in oil; one being a representation of a cromlech near Newport, Pembrokeshire; the other of a tolmen at Constantine, in Cornwall.

Presented, June 18th, 1835, by Mr Richard Tongue of Bath. In rosewood frames.

Painted on canvas. Dimensions, (each) 2 ft 3½ in. by 1 ft 7½ in.

LXI.—LXIV. Four framed and glazed drawings in sepia on tinted paper, exhibiting views of Celtic antiquities in Brittany. Two of them represent the remains at Carnac, with views of the cromlech and of the great obelisk at Lochmariaker.

Presented, November 17th, 1836, by Murray Vicars, Esq., of Exeter. Dimensions, (1) 1 ft. 5 in. by 1 ft.; (2,3,4) 1 ft. 1½ in. by 8 in.

LXV.—LXVII. Three views in oil colours of the remains of the towers and Roman wall at Donau Stauf, a village on the Danube, a

few miles below Ratisbon. Painted on the spot, in 1847, by G. Scharf, and presented to the Society by his son, after the artist's decease in 1860.

Painted on paper, laid upon canvas.

One of these pictures, representing the circular tower, was engraved in wood-cut, to illustrate Mr James Yates's paper on the Limes Rhætico-Transrhenanus of the Roman Empire, in the Newcastle Volume of the Proceedings of the Archæological Institute, 1858. Vol. i. p. 113.

LXVIII. Portion of aqueduct of the *Aquæ Virginis* at Rome, now enclosed in the court-yard of a house in the Via Nazareno. The inscription, of the time of Claudius, is given in Bunsen's Rom., Vol. iii. part 3, p. 101.

A small picture painted in oil by Jean du Faure, a French artist.

Presented to the Society by A. W. Franks, Esq., Director S. A. May 12th, 1859.

LXIX. EDWARD GRIMSTON, Ambassador to the Court of Burgundy in the reign of Henry VI.

A small picture accurately copied in water-colours by Miss Octavia Hill, 1864, from a panel painting, measuring about 1 ft by 9 in., the property of the Earl of Verulam at Gorhambury.

The particular interest connected with this picture is that it is the production of a well-known artist, Petrus Christus, a fellow-pupil of Jan van Eyck under his brother Hubert, bearing his signature. We may therefore regard it as the earliest instance of English portraiture, in which the names of the artist and of the person represented have been clearly ascertained. The arms of Grimston appear on both sides of the picture; on the back is inscribed beneath a shield and amidst scroll-work,

 PETRVS X P̄I
ME FECIT · A^o 1446

"Petrus Christus me fecit, Anno 1446," preceded by a mark consisting of a heart transfixed by a rod, through the upper part of which a bolt passes. A facsimile of this inscription is given in the 8vo edition of Pennant's *Journey from Chester to London*, 1811, page 336. The lower limb of the first letter is wanting, and the word consequently looks like Detrus. Edward Grimston appears standing in a room with a rafted ceiling, having a circular window on the right-hand side. His figure is seen to the waist; he wears a black turban-like cap with a long pendant of the same colour hanging in front of his left shoulder. His face is brownish and entirely divested of hair,—the head is slightly turned to the right; but the eyes are fixed on the spectator. There is a

large proportion of shadow on the face, the light being admitted from the right. His outer dress is bright grass-green; the sleeves scarlet. Between the upper and under dress, which is white with a red collar, he wears a chain composed of massive gold rings. In his right hand he holds a small chain composed of the letters S. S. beautifully wrought in silver, and curiously linked together. On a string course, along the dado of the back of the room, are two peculiarly-shaped shields (in the Spanish fashion) bearing the Grimston arms; namely, Argent on a fesse sable, three mullets of six points, or, pierced gules. On the shield, at the back of the picture, is the addition of a spot of ermine in the dexter chief point. Neither gold nor silver are employed on the picture, and there is no ring upon his hand. The original picture was exhibited at a meeting of the Society of Antiquaries in June, 1863.

APPENDIX. Picture of the Fire of London, belonging to the Painter-Stainers' Company.

The interest attached to this painting, for purposes of comparison with the one at Somerset House, will justify, it is to be hoped, a particular notice in this place of the City picture. Having enjoyed the special privilege of inspecting the picture as closely as possible, and of placing it in any direction best suited to the light, I beg to offer the following description.

The canvas (by measuring the strainer when taken out of the frame) is 6 feet 4 inches long, by 1 foot 11 inches high.

The relative proportion of the picture, and of the various objects which it contains, will at once be found to be very different from that at the Society of Antiquaries. On these points a few observations have already been made, and a further comparison would only tend to elicit more. At present it will be best for me to confine myself to what I consider to be the parent-picture. The scene opens with great bustle and confusion, for the rescuing and safe-landing of goods, at the left-hand corner of the picture. Boats, crowded together, are being unladen by the direction of one man, who stands at the foot of a sloping plank, up which three porters are carrying bundles of goods. At the top of this inclined plane, on a platform, stand three or four figures, one of them lifting both his arms in excitement. Immediately below are two women in attitudes of violent grief, lamenting over some mass lying on the ground, which it is difficult to distinguish whether intended for a mere bundle of goods or a human body. Next to these, again, to the right, stands an old man, wearing a hat, who seems lost in bewilderment, and to whom two other figures, one of them apparently a boy, seem to be appealing. Beyond these, again, is a child's cradle, standing alone on the shore, the shallow appearance of which seems to indicate the period of low water. From this angle of the picture the line of shore recedes, and stretches backwards along the full length of the picture, thereby presenting an uninterrupted range of the southern boundary of the city, from Blackfriars to London Bridge. The murkiness of the atmosphere natur-

ally prevents many localities from being made out, which would otherwise have served as valuable landmarks. The period chosen by the painter is when the sun has risen red among dense grey clouds, and when the fire had in a measure spent itself among the houses south of Cheapside, whilst St Paul's was still blazing, and when the worst fury of the conflagration had reached Blackfriars and was centred among the houses to the west of St Paul's. The locality from which the view is taken is very precisely indicated by the great mass of trees, and the bold projection of the flight of stairs, with balustrade and large archway beneath, which could only belong to the Temple Gardens. On a reference to Visscher's View of London will be found this same open space of the Temple, between Whitefriars Stairs and Essex Stairs, with a boldly projecting watergate, such as is nowhere else to be seen along that bank of the Thames, and which is still more conspicuously marked in the large map of London engraved by Hollar in 1658. The bold projection of these stairs, and their division into terraces, quite accord with the representation in the picture before us. They are crowded with people, and the appearance of an excited multitude is very strikingly rendered. The continued line of wall, marked by the houses in Thames Street, may be distinctly followed by a break in the flames; whilst here and there a dark tower rises more distinct than the rest, a peculiarity so frequently observable in firelight scenes. A reference to Hollar's View of London from the top of Arundel House, taken only a very little to the west of the spot on which the spectator of the Fire of London is now supposed to be standing, will serve to explain many of the localities. The Tower of London rises in the distance at precisely the same point. The general appearance of the building corresponds exactly, as far as details may be made out, with the representation given in Ralph Aggas's rude map of London, taken in the reign of Queen Elizabeth. In C. Visscher's view the four towers are surmounted by domes of a more bulbous shape than appears in any other contemporary representation. This deviation may, in some respects, be accounted for by his previous acquaintance with foreign buildings. London Bridge, encumbered with houses, stretches completely across to the right-hand extremity of the picture; but the forms are vaguely defined, being naturally lost in the dark clouds of a September sunrise. There is no indication whatever of the Southwark bank of the river. Several large boats, with sails furled, are lying in the foreground of the picture, and the crimson reflection of the flames appears in the water between their dark masses. Numerous boats are seen hurrying to and fro on the further part of the river, but much at that distance is lost in vagueness; a treatment perhaps the most judicious when portraying so terrible a calamity. It would have admirably suited the pencil of John Martin, who, in addition to his extraordinary power of denoting boundless space, and also in depicting overwhelming multitudes of people, possessed especial power in expressing the terrors of flame. De Louthembourg also painted this subject with fine effect. A picture by him of the great Fire formerly belonged to Sir Thomas Baring at Stratton. The Duke of Devonshire also at one time possessed an old painting representing this sub-

ject; but nothing is known of it at present, nor has the period of its disappearance been ascertained.

This picture is attributed to Waggoner, an artist not otherwise known, in an early list of the property belonging to the Painter-Stainers' Company, dated 1724.

The exact date of the scene before us is clearly indicated, by the following record in John Evelyn's Diary, to be the morning of the 4th of September, 1666.

"4th September. The burning still rages, and it is now gotten as far as the Inner Temple. All Fleet Street, the Old Bailey, Ludgate Hill, Warwick-lane, Newgate, Paul's chain, Watling Street, now flaming, and most of it reduced to ashes; the stones of Paul's flew like grenados, the melting lead running down the streets in a stream, and the very pavements glowing with fiery redness, so as no horse nor man was able to tread on them, and the demolition had stopped all the passages, so that no help could be applied. The eastern wind still more impetuously driving the flames forward, nothing but the almighty power of God was able to stop them; for vain was the help of man."

GEORGE SCHARF, F.S.A.



ADDITIONS
TO THE
NATIONAL GALLERY

DURING THE YEAR 1864, BY PURCHASE, BY BEQUEST,
AND BY DONATION.

THROUGH the important gift of Her Majesty the Queen, the additions of 1863 were unusually numerous; those of the current year have been 14 only, Sir Charles Eastlake's continental purchases for 1864 having not yet arrived in England. Of these 14, five are purchases, eight are bequests, and one is a donation. The purchases are all valuable and highly interesting acquisitions, three of them being signed examples of three rare and comparatively unknown masters, greatly enriching, in an historical point of view, the already noble series of Italian pictures in the Gallery, extending over six centuries, though chiefly illustrating the 15th and 16th.

The Gallery now contains examples by three Italian masters of the 13th century, seven of the 14th, 55 of the 15th, 28 of the 16th, seven of the 17th, and three of the 18th centuries.

I. *Purchases.*

1. "The Death of Major Peirson, and the defeat of the French troops in the Island of Jersey, 1781." This fine example of the English school is generally considered the master-piece of John Singleton Copley (1737—1815), a British painter, though by birth an American: his father was English and his mother Irish.

The "Death of Major Peirson" was executed for Alderman Boydell, in 1783, as a companion to the "Death of Lord Chatham," painted for the same enterprising patron of artists, which is now hanging as the

pendant to this picture, in the National Gallery Rooms at South Kensington.* The background of the scene represents a portion of the town of St Helier, in rescuing which from the French, Major Peirson was mortally wounded, on the 6th of January, 1781. The principal group, around the body of the Major, consists of portraits of officers of the 95th Regiment, an officer of the Jersey Militia, and the Major's black servant, who has just killed the man who shot his master. In the centre of the group, Adjutant Harrison is supporting the head of the dead or dying Major, who is in his 24th year only. The nine principal figures behind these are, commencing from the spectator's left, Captain Clephane, Captain Macneil, the Black Servant, Captain Corbett, Lieutenant Drysdale, Ensign Rowan, Ensign Smith, Captain Hemery, and Lieutenant Buchanan. There is much vigorous painting in these figures, and the more distant fight is represented also with taste and energy. In the immediate foreground, to the left, is a dying sergeant; to the right, is a group of women and children running in alarm from the scene of blood. This group is the weakest part of the composition.

Purchased at Christie's, at the sale of the late Lord Lyndhurst's pictures, on the 5th of March, 1864, for £1600 (Lord Lyndhurst was the painter's son). On canvas, 8 ft 1 in. high by 11 ft 11 in. wide.

2. A large clear and light landscape, by Arthur Vanderneer, representing a "Canal scene, in Holland," with stately houses and trees on each side: the figures introduced, a lady, and three sportsmen just returned with some game, are ascribed to Lingelbach. The sportsmen appear to have disembarked from a boat alongside. In the foreground are two swans, agreeably diversifying the effect, as much by the slight ripples they raise in the water, as by their own bright plumage. On canvas, 4 ft 3½ in. high by 5 ft 5½ in. wide, and forming, accordingly, a very fit pendant to the noble landscape, by the same master, which was bequeathed to the Gallery in 1838 by Lord Farnborough. Both are signed with the painter's monogram, composed of the four initial letters of his name, A. V. D. N. Purchased from the Earl of Shaftesbury, for £800.

3. "A man's portrait," half length, with a landscape background. He is dressed in a black suit and cap, and from the superscription of a letter in his right hand, we learn that it is the portrait of a Milanese lawyer, GIOVANNI CRISTOFORO LONGONO. The address is *Nobili*

* Boydell published two good engravings of these pictures, also, as companions; the "Chatham," by Bartolozzi, the "Peirson," by James Heath; the dimensions of the plates are, height 22½ in., width 30 in.

Joanni Christophoro Longono Amico, and the picture is signed, ANDREAS D. SOLARIO, F. 1505.

On a plinth below is, further, a moralizing couplet ;

“ Ignorans qualis fueris, qualisque futurus ;
Sis qualis, studeas posse videre diu ; ”

which may be interpreted thus—“ not knowing what you were, or what you are about to be ; what you are, endeavour always to be able to see.”

As is the case with many other Milanese painters, we know very little about Andrea da Solario, or Andrea Solari, or Del Gobbo, as he is also called ; but he is supposed to have been one of the scholars of Leonardo da Vinci. His execution is excellent, to judge from the few authentic works by him, and he must be reckoned with Luini and Beltraffio, among the best cinquecento masters of the Milanese school. He was probably a native of Solario, near Milan ; he sometimes signed himself Andrea Milanese. A Madonna and Child, at Milan, is signed *Andreas Solario Mediolanensis*, 1515.* In 1509, he was working for the Cardinal D'Amboise, contributing to make his Palace at Gaillon one of the “merveilles du monde,” as it was considered in Normandy ; and M. Deville, in his “*Comptes du Château de Gaillon*,” informs us that he was in receipt of the handsome pay of *twenty sous* daily. After 1510 Solario seems to have returned to Italy, and died there, at Pavia, while engaged, says Vasari, on the “Assumption of the Virgin,” an altar-piece, completed long afterwards by Bernardino Campi.

This picture is on wood, 2 ft 7 in. high by 1 ft 11½ in. wide, and was purchased in Milan from Sig. Guiseppe Baslini, in 1863, for £636 3s. 9d.

4. “St Rock and the Angel,” by Paolo Morando, of Verona, another comparatively unknown painter, from the great rarity of his works out of his own province, or from their being assigned to other masters ; he is sometimes called Cavazzola, after his father Taddeo. Paolo was evidently, to judge only from this single specimen, one of the most complete masters of his time, resembling Giorgione in taste and style of execution ; and like Giorgione's also, his life was cut short at little more than the commencement of his career. Morando died at Verona, on the 13th of August, 1522, aged about 37.†

The saint is represented standing before an oak, his staff and hat behind him on his right, to which side he has slightly turned himself, with bared thigh, apparently showing the mark of the plague to an

* See the National Gallery “Catalogue,” p. 238, 40th edition, 1864.

† See the “Catalogue” referred to above.

angel soaring above him. In the foreground, in front of the saint, is his little dog; and on the ground is lying a rose, painted with all the truth and force of a practised flower painter; the same vigour and naturalistic truth are displayed in the treatment of the leaves of the oak. The figure of St Rock himself is in a finished cinquecento taste, and is magnificently coloured, the orange, blue, and purple draperies and green leaves and ground producing altogether a delightful harmony of effect. On canvas, 5 ft $1\frac{3}{4}$ in. high by 1 ft $9\frac{1}{2}$ in. wide. Signed PAULUS MORADUS, V. P., and was dated originally MDXVIII., but the last five figures have been obliterated. A facsimile of the signature is engraved in the Catalogue.

This picture is noticed by Vasari; it was formerly in the Church of Santa Maria della Scala, and subsequently in the Caldana Gallery at Verona, and was purchased from Dr Cesare Bernasconi, in 1864, together with the following portrait by Bonsignori, for £880.

5. "Portrait of a Venetian Senator," a very life-like head, by Bonsignori, another able Veronese painter, and the scholar of Mantegna, at Mantua, where he settled: his name is sometimes erroneously written Monsignori. This is a remarkable specimen of Italian tempera painting, executed somewhat in the method of Crivelli, but with far truer imitation and a more perfect mastery. Bonsignori is said to have painted animals with such illusion as to deceive other animals, and hence his townsmen gave him the name of the modern Zeuxis. Bonsignori evidently thought not a little of this head, himself, for he has distinguished it by a very elaborate cartellino, on which is written *Franciscus Bonsignorius Veronensis*, P. 1487. He was then two-and-thirty years of age: he died at Caldiero, near Verona, where he went to drink the waters, on the 2nd of July, 1519, surviving Leonardo da Vinci exactly two months.

On wood, $16\frac{1}{4}$ in. high by $11\frac{3}{4}$ in. wide. Formerly in the Cappello Museum in Venice. Purchased together with the Morando, as already stated, from Dr Bernasconi in Verona.

II. *Bequests.*

6. An "Ecce Homo," or Christ, crowned with Thorns, presented by Pilate to the people; a head, ascribed to the Umbrian painter and pupil of Perugino, Giovanni di Pietro, a Spaniard apparently, settled and distinguished at Spoleto, in 1516, and commonly known as Lo Spagna, or Lo Spagnolo. On wood, $15\frac{1}{2}$ in. high by $12\frac{1}{2}$ in. wide. Bequeathed by Lieut. Gen. Sir W. Moore, in 1862.

7. "St Catherine of Alexandria," a small full-length figure, with

the attributes of St Catherine, a monk kneeling in adoration, and a landscape background. Ascribed to the Umbrian painter, Bernardino di Betto, commonly called Pinturicchio, the unfortunate "little painter," whose wife left him to starve to death in his own house, in Siena, during an illness, in December, 1513. On wood, 1 ft 9½ in. high by 1 ft 3 in. wide. Bequeathed by Lieut. Gen. Sir W. Moore.

8. "St Hugh." The head of a white monk, with nimbus and crozier, inscribed S. VGO. Ascribed to Lodovico da Parma, a good painter of the school of Francia. There is an Annunciation by him in the church of the Eremitani at Parma, where Lodovico was settled early in the 16th century. The Saint here represented was Bishop of Grenoble in the 12th century. On wood, 16 in. high by 12½ in. wide. Bequeathed by Lieut. Gen. Sir W. Moore.

9. A "Landscape, with waterfall," by Jacob Ruysdael; a capital specimen of a class of picture so often repeated by this master, that it would be difficult to distinguish it by any simple description. We have in this example, besides the waterfall, a castle and cottage on some rocks to the right, with a few figures on a road below, and a castle on a hill in the distance. Signed with the painter's monogram, *J. Ruysdael, f.* This picture is somewhat dark, but is in a pure state, and forms a fitting pendant to the Söder Ruysdael, purchased in 1859, hanging as its companion, on the other side of the beautiful Hobbema lately added to the Gallery. It is interesting to be able to effectually compare the work of these two great Dutch landscape painters, master and pupil. It is now pretty certain that Hobbema was the pupil of Ruysdael, and not *vice versa*, as some have supposed. Ruysdael was much older than Hobbema, and died eight-and-twenty years before him. The exact date of Hobbema's death has been at last discovered by Dr Scheltema; he died, aged 71, at Amsterdam, and was buried on the 14th of December, 1709; he lived in the same street, the Roosegraft, and died just as poor as Rembrandt died, 30 years before him. On canvas, 3 ft 3 in. high by 2 ft 10 in. wide. Bequeathed in 1864, by Mr Johann Moritz Oppenheim, who, though blind, still purchased and delighted in the possession of pictures.

10. "An Incident in a Battle." A wounded horse has fallen by the side of a pool, with its rider, and is attempting to drink of the water, which it can just reach with its mouth as it lies; another wounded horse, which has lost its rider, is galloping wildly over the plain, and is in the act of leaping over the fallen man and horse on the ground. Painted, in 1848, by Charles Philogène T'Schaggeny of Brussels. Large figures, on canvas, 5 ft 9 in. high by 6 ft 5 in. wide. Bequeathed

by Mr J. H. Oppenheim. Hung with the modern pictures at South Kensington.

11. "Loch-an-Eilan, Rothiemurchus," in Inverness-shire, painted in 1835, by the Rev. John Thomson, Minister of Duddingston, near Edinburgh. A mountainous landscape, with the view of a lake. On an island in the lake is the ruin of an old castle, which was formerly a stronghold of the Comyns, one of whom, from his misdeeds, was known as the "Wolf of Badenoch." It is a light, sunny landscape, somewhat in the taste of Wilson. Thomson of Duddingston, the designation by which the painter is commonly known, was an Honorary Member of the Royal Scottish Academy, and died at Duddingston, on the 20th of October, 1840, aged 62. On canvas, 2 ft 10 in. high by 4 ft 4 in. wide. Bequeathed to the National Gallery, in 1864, by the painter's sister-in-law, Mrs Anne Thomson. Hung at South Kensington.

12. "Sir Guyon, fighting for Temperance," releases Verdant from the enchantment of Acrasia, from Spencer's *Faerie Queene*, II. 12. Painted by Thomas Uwins, R.A.

"Guyon by Palmer's governance
Passing through perils great,
Doth overthrow the Bower of Bliss,
And Acrasy defeat."

The Bower of Bliss is seen in the middle distance, with Verdant sleeping in the lap of Acrasia, his rusty arms and shield hanging upon a tree. In the foreground to the left are Sir Guyon and the Palmer, who after passing through many "covert groves and thickets close," at last discover

"That wanton lady, with her lover lose,
Whose sleepy head she in her lap did soft dispose."

A gaily-coloured characteristic picture of the master, slight and sketchy in execution, exhibited at the Royal Academy in 1849. On canvas, 2 ft 4 in. high by 3 ft 6 in. wide. Bequeathed by Mr Apsley Pellatt, in 1863, to the trustees of the British Museum. Hung at South Kensington.

13. "The Maid and the Magpie," the magnificent sunny picture exhibited by Sir Edwin Landseer, at the Royal Academy, in 1858. On canvas, 5 ft 8½ in. high by 4 ft 11½ in. wide. Large-sized figures. The pretty maid, while milking the cow, is too intent upon what is being said to her by the young man behind her on her right, to be able to detect what is taking place on her left hand, where the mischievous magpie is drawing off with his beak the afterwards missing silver spoon,

the loss of which proved so great a disaster to her. Hung at South Kensington.

This is the 17th picture received by the Trustees, of the munificent bequest of Mr Jacob Bell, who died in 1859. It has, until recently, been in the custody of Mr Graves of Pall Mall. Mr Bell left in all 20 pictures to the National Gallery, but the 20th was never painted, it existed only in the form of a commission to Mr Frank Stone, A.R.A., whose death, not long after, of course nullified the bequest. There remain yet, however, two magnificent works to be delivered to the Trustees, for the use of the nation:—the “Horse Fair,” by Rosa Bonheur, and the “Derby Day,” by Mr Frith; both still in the hands of Mr Gambart, the publisher, who owns the copyright of the engravings which have been made from them.

III. *Donations.*

14. The “Annunciation,” by Carlo Crivelli, the fourth excellent example in the gallery of this remarkable old Venetian painter. Crivelli, though a native of Venice, or the Venetian State, settled and spent most of his life at Ascoli; he was knighted by Ferdinand II. of Naples, and the original document conferring the title is still preserved by the municipality of Ascoli. On this Annunciation the painter has bestowed such an amount of labour that it almost causes one to shudder when looking at it, and we can sympathize with Petronius, who says he felt a kind of horror in contemplating the high finish of some of the work of Protogenes of Rhodes. It abounds in accessories which might of themselves be distinct pictures: as groups of small figures, birds, fruit, flowers, tapestry, furniture, and architecture.

The Virgin is seen in the basement-room of a very elegant house, rich in marble and gilding (though not the *Santa Casa di Nazarette*, now venerated at Loretto), the angel of the Annunciation is kneeling opposite to her, in an open court or street, outside, and by the side of the angel is kneeling St Emidius, the Patron of Ascoli, holding a model of that city in his hand; above is a glory, from which a golden ray proceeds to the head of the Virgin, penetrating the house wall, which the painter has carefully pierced for the purpose of admitting it, or rather the dove, the emblem of the Holy Spirit, whose course it indicates.

At the bottom of the picture are written in large capitals, the words *LIBERTAS ECCLESIASTICA*, mixed up with three coats of arms, those of Prospero Caffarelli, the reigning Pope Innocent VIII., and the City of Ascoli. The picture is signed and dated, *OPUS KAROLI CRIVELLI*

VENETI, 1486; the painter was not yet a *Miles*, he did not receive that dignity until 1490.

This picture was originally painted for the Convent of the Santissima Annunciata, at Ascoli, and it was still there when Orsini published his *Description of Ascoli*, in 1790. It passed subsequently into the Solly Collection, out of which it was bought, in 1847, by Lord Taunton, and it has been recently presented by him to the Gallery. In tempera, on poplar, 6 ft 10½ in. high by 4 ft 10½ in. wide. It is the last picture hung in the Collection at Trafalgar Square, and is numbered 739.



FINE ARTS RECORD.

UNITED KINGDOM.

PAINTING.—*Exhibitions out of London.*—The second Annual Exhibition of the reconstituted Liverpool Institution of Fine Arts opened in Old Post-office Place on the 3rd of September, and closed on the 31st of December; it has been termed an excellent display. A prize of £50 was awarded to the best oil-picture. The number of works was 1173, about a quarter of them being foreign. They included—*Verlat*, Out in the Cold; *Van Moer*, Venice, the Piazza; *Comte*, James Montgomery and his son; *Schwertchkow*, The Collision of the Sleighs; *Bellangé*, The Battle of Magenta, The Retreat; *Rui-perez*, Draughts; *Leighton*, Ahab and Jezebel; *Millais*, A Lady at the Piano; *Armitage*, Samson grinding at the Mill; *Phillip*, The Spanish Wake; *Yeames*, La Reine Malheureuse. The British works which we quote are mostly known to Londoners; but it is notified that the great majority of the contributions came direct from the artists. The last preceding exhibition of the Institution is said to have been successful; the number of visitors being nearly 20,000, and the balance of profit more than £182, partly accruing from an Art Union. Besides the Institution, two other exhibitions were held in Liverpool in the autumn of 1864. The senior body, the Academy, has removed to Griffith's Gallery; and the small number of its contributions, 165, shows that it has been severely worsted in a contest which it has for some years maintained in the manful assertion of reasonable principles. The works were of all kinds, and, according to one account, "very mediocre."* Some excellent pictures, however, are specified: *Lewis*, A

* We give this statement as we find it, not having personal knowledge of the exhibition; our acquaintance with previous exhibitions, however, does not dispose us to accept the criticism.

Fakeer at the door of a Mosque, Constantinople; *Holman Hunt*, The Hireling Shepherd; *Millais*, The Huguenot, the Order of Release, and two smaller pictures; *Sandys*, Morgan le Fay; Vivien; *Linnell*, Gravel Pits; *Windus*, Burd Helen; *Anthony*, The Silver Spring; *Prinsep*, "Whispering tongues can poison truth." The third of the Liverpool collections is a new one, managed by Mr W. G. Herdman, and termed "The Liverpool Exhibition of Paintings and Sculpture," held at the Derby Galleries, Slater Street. It contained nearly 600 works, but none (as reported) of leading importance.—The Royal Manchester Institution opened its exhibition in September, comprising 720 paintings and drawings, and 21 works of sculpture; some foreign productions were included. Of the paintings 53 were on loan, including—*Decamps*, The Critics; *Leys*, Nuns leaving the Cloister; *Gudin*, The Landing of Napoleon III. in Genoa; *Linnell*, The Harvest-field; *F. R. Pickersgill*, Samson Betrayed; *Millais*, Leisure Hours; *Elmore*, Excelsior.—The Birmingham Exhibition of Art opened on the 1st of September, and is reported to have formed a very good collection; many of the works being on loan, and the local display satisfactory. Among the contributions were—*Linnell Senr.*, The Eve of the Deluge; *E. M. Ward*, Hogarth's Studio, 1739; *Leighton*, The Lady with Peacocks; *Watts*, Gennaro; *Cox*, Beeston Castle. A new exhibition by artists is also being organized at Birmingham, in Temple Row; it is to remain open during the whole year.—The second exhibition at Leeds of the works of modern artists, in connexion with the Yorkshire Art-Union, opened on the 8th of October.—The Brighton Art-Society opened its annual exhibition, at the Pavilion, towards the end of September; almost all the contributions were from local artists, and the total exceeded 400. Two of the water-colours mentioned with special commendation are by *Mr W. H. Millais*, The Lake of Uri, and the Lake of Lugano.—In the Glasgow Exhibition of last season the sales of pictures amounted to nearly £5000, being more than double the proceeds of the preceding gathering. The visitors numbered about 55,000. Another Scotch exhibiting body, the West of Scotland Academy, was less successful, selling at its late exhibition only 63 paintings and drawings, for £566; and of these only two went as high as 25 guineas apiece. The Bristol Fine Arts Academy, also, is in an unpromising condition. Less than £800 worth of pictures was sold in 1863, and the proceeds of admission were only £24 19s. In Bristol was held the 1864 meeting of the Bath and West of England Agricultural Society. The fine-arts department comprised nearly 400 works, the great majority of them by local artists; there was also a large collection of industrial art.—The thirty-sixth annual Exhibition

of the Hibernian Academy was held last summer. The contributions were chiefly by Irish artists, and are reported to have shown progress; the number of works on loan was small. One picture named with particular approbation was by *Mr Edward Sheil*, "the Angel of the Prayer-offering" (from the Apocalypse); the main subject was surrounded by sixteen smaller ones illustrative of human life.

Paintings executed, &c.—Mr Armitage has completed the repainting of the frescoes by Mr Dyce, which had partially decayed in All Saints' Church, Margaret Street, London. His experience in fresco-painting leads him to the conclusion that, for permanence, natural earths must be used, and only four or five colours.—Copying the mistake of a contemporary, our last Record ascribed to Mr Weigall the figures of Ghiberti and Mantegna in the arcade-series at South Kensington; the real author of these figures is Mr Wehnert. The Palissy also was erroneously attributed to Mr Cave Thomas, instead of Mr Townroe. Mr Leighton has added a figure of Niccolo Pisano, and Mr Poynter one of Phidias, to the series. Apelles is assigned to the same painter; Maestro Giorgio to Mr Hart; Fra Angelico to Mr Cope; Holbein to Mr Marks; Flaxman to Mr Yeames; and Stothard to Mr Gamble. These six will belong to the Western Court, together with Inigo Jones by Mr Morgan, and Jean Goujon by Mr Bowler, already set up, and the Peter Fischer by Mr W. B. Scott, previously mentioned by us. One of Mr Poynter's figures will be executed in mosaic, with a gold ground, by Messrs Harland and Fisher.—Mr Henry Doyle has decorated a Roman Catholic Church at Cabra, near Dublin, with a series of paintings on *dry* plaster (not strictly fresco); this church is attached to a Dominican Convent, and is Italian in its style of architecture. The works have been highly praised, both for conception and for finish; they consist of ten pictures in the apse, along with arabesque work. In the central and largest space is represented the Holy Family; on each side, in separate compartments, the chief saints of the Dominican order; and above, in circular spaces, singing angels, holding crowns for the saints. All the figures are somewhat beyond life-size. The ceiling has four chief compartments, each bearing emblematic decorations and two medallion pictures of Saints of the Old Testament adapted to illustrate the attributes of Christ and of the Madonna, such as Justice and Humility. Rachel, Solomon, Ruth, David, Esther, and Judith, are among these figures.

Sales.—By Messrs Christie & Co., 17th and 18th June, *Pictures belonging to the late Earl of Clare*, 39 lots, Lord C. Townshend, the late Mr E. Ellice, and Messrs G. A. Hoskins and E. G. Vernon Harcourt. (Clare collection)—*Ruysdael*: A Landscape, with a Cottage near

a pool, and Peasants on a road, £210 5s. (Vokins); An Upright Landscape, with a River rushing over broken ground, and a Fortress on the bank, £225 10s. (Holloway). *Weenix*: A Dead Hare hanging on a tree, £378 (Ward). *Greuze*: A Young Girl caressing a Spaniel, £1071 (Durlacher). *Van Huysum*: A group of roses, peonies, and pinks, bird's nest, &c., £525 (Farrer). *Netscher*: La Tricoteuse, £409 10s. (Cox). *Dou*: An Astrologer holding a candle and leaning over a book, £703 10s. (Haynes). *Murillo*: A Peasant with a bottle, drinking from a glass, £1365 (Rutley). (Townshend collection)—*Vandyck*: Portrait of Madame Le Roy, £94 10s. (Bourne). *Reynolds*: F. M. Count La Lippe, £131 5s. (Smith). (Ellice collection)—*Van der Capella*: A River Scene, with a state barge, boats, and figures, £535 10s. (Pearce). *W. Van de Velde*: A Calm, Man-of-war and boats at Anchor, £210 (ditto); A Calm, Fishing-craft and Yachts at Anchor, £294 (ditto). (Hoskins collection)—*Murillo*: St Joseph with the Infant Saviour on his knee (Manchester, 1857), £304 10s. (Moore). (Harcourt collection)—*Raphael*: The Virgin and an Angel, £525 (Anthony). (Another property)—*J. Schorel*: The Life of St Augustine, 11 compartments in gold borders, £79 16s. (Adams). *Teniers*: An Enchantress quitting Tartarus, from the Rogers and other collections, £126 (Bourne). *Velasquez*: Four persons playing at Monti, £210 (Cox). Total for the Sale, £6772 17s.—By the same, 23rd June, *the Pictures and Water-colours collected by the late Mr John Hewett*, 173 lots. (Water-colours)—*Cattermole*: Sir Walter Raleigh witnessing the Execution of Essex; Ravenswood and Lucy Ashton, forest background, £294; The Page's Frolic. *Cox*: Val Crucis Abbey. (Oils)—*Barrett*: A Grand Classical Landscape, with a castle on the bank of a river, and figures driving sheep, £87 3s. *T. S. Cooper*: Common Fare, £288 15s. The range of prices was not large at this sale, the total being £2652 17s. 6d.—By the same, 25th June, *the modern Pictures and Drawings collected by Mr T. H. Mc Connel*, 113 lots, and *others*, 33 lots. (Mc Connel drawings)—*William Hunt*: The Sisters, Candle-light Lessons; A Moated House in Kent; A Woman reading by candle-light. *Turner*: A Dockyard; Dover Cliff; Lowestoft, £134 10s. (Agnew). *De Wint*: Loading Corn. *Prout*: Oberwesel; Mayence, £54 12s. *Gilbert*: Richard III. ordering the Arrest of Hastings, £68 5s. *E. Duncan*: The Wrecks, £145 19s. *Cattermole*: Old English Hospitality. *Cox*: The Hay-field, £215 5s. (Agnew). (Oils)—*Wilkie*: Mary Queen of Scots, the night before her execution. *J. T. Linnell*: The Path through the Wood, Spring, £420 (Agnew). *Auguste Bonheur*: A Landscape with Sheep, £115 10s. (Gilbert). *Hook*: Beaching the Boat, £210 (Flatou).

(Another property, Oils)—*Müller*: Gillingham Church, £183 15s. (Levy). (Water-colours)—*William Hunt*: The Maid of all Work, £85 1s. *Barrett*: A Classical Landscape, glowing effect of afternoon sun, £132 6s. (Agnew). Total for the Mc Connell collection, £3625 17s. 6d.; for the other works, £1671 9s.—By the same, 8th July, a portion of the modern Pictures collected by Mr J. Morby. *Meissonnier*: The Puritan Soldier. *Gallait*: The Voice from the Prison, 1863. *Gérôme*: The Corps de Garde, 1864. *Rosa Bonheur*: Breton Oxen, engraved. *Stanfield*: Dunbar Castle, engraved. *Roberts*: The High Altar at Seville. *Holman Hunt*: The Farmhouse Maid, 1864. *E. M. Ward*: Marie Antoinette parting from the Dauphin.—By the same, 9th and 11th July, modern Pictures and Drawings from different collections. (Water-colours)—*Turner*: A Sea-piece, £65 6s. (Webster). *William Hunt*: The Old Brewers, Oxford, with autograph letter at the back, £69 7s. (Suteridge); A Boy with a Lantern, £75 12s. (Wyatt); Bird's Nest and Apple-blossoms, £156 10s. (Smith). *Thackeray*: Malbrouk s'en va t'en guerre, £8 8s. (Frost). *Prout*: Nuremberg, the Frauenkirche, £141 15s. (E. White). *Stanfield*: Mont Pilate, Lucerne, £94 10s. (Vokins); Wootthbarrow Bay, Dorsetshire, £118 13s. (Pattison). (Oils)—*Müller*: Bristol from Bedminster Fields, £199 10s. (E. White); Waiting for the Ferry, Bacharach, £299 5s. (Graves). *Turner*: Barnes Terrace on the Thames, 1827, £1102 10s. (Webster). *Gilbert*: Rembrandt in his Studio, 1860, £194 5s. (Colnaghi). *Collins*: A Coast-scene, with Fishwomen and Children, £267 15s. (Weston). (Prints)—*Turner*: Fourteen numbers of the Liber Studiorum, chiefly with the Master's initials in the corner, £63 (Graves). Total for the first day, £8500.

Old Paintings.—A weekly contemporary lately stated that the person who served, when a child, as a model for Reynolds's Infant Hercules, is now a farmer named Rolfe, still living. However, a picture-dealer in King-street, Covent Garden, used to say that he himself had been the model for both the Hercules and the Puck.

Painted Glass.—In Gloucester Cathedral, a memorial-window to the late Dean (afterwards Bishop) Luxmore has been erected in the East cloister, executed by Messrs Ballantine and Son. There are three tiers of eight lights each; the middle tier containing pictures which represent the Saviour in his relation to children. A brass will be placed under this window.—A stained-glass memorial-window, by Messrs Cox and Son, was erected in July in the North transept of Peterborough Cathedral. In one light is a life-size figure of the Saviour on the sea-shore; in the other, the Incredulity of Thomas; both surmounted by canopies.—The painted-glass decoration of Glasgow Cathedral was

complete early in the autumn, with the exception of one window, which is to be illustrated with the history of Saul, by Strahüber. The admirers of Munich glass bestow very high praise indeed upon the general execution of the scheme.—The painted-glass window of the Nativity, designed by Mr Millais, and executed by Messrs Lavers and Barraud, and which was included in the Exhibition of Painted Glass, at the South Kensington Museum, will form one of a series of six in Worcester College Chapel, Oxford. Mr Holiday will design the other windows, the commission for them having been relinquished by Mr Millais.—A stained-glass window, designed by Mr Poynter, and executed by Messrs Heaton, Butler, and Bayne, has been placed in the restored Maison Dieu, Dover. It represents the landing of the Emperor Sigismund opposed at Dover by the Duke of Gloucester and other noblemen, in the reign of our Henry V.—Mr Holman Hunt's picture of the Light of the World has been adopted for a stained-glass window at Dundee.

Obituary.—Mr H. J. Pidding, a painter of humorous scenes, and especially of fish-subjects, and a member of the Society of British Artists, died at Greenwich on the 13th of June, aged sixty-seven.—The admired still-life painter, George Lance, born in 1802, at Little Easton, near Colchester, died on the 18th of June, at Sunnyside, near Birkenhead. His health had been declining for several months. He studied under Haydon, and in the Royal Academy, and began exhibiting there in 1828,—the total number of his pictures considerably exceeding 400. In the middle period of his career he painted various figure-subjects, but they are not such as to give him a solid standing in that branch of art. The principal quality of his still-life is that it is extremely "telling"—telling in both colour, texture, and *ensemble*. Upon the more highly trained spectators it is apt to pall; yet it may fairly be said that no contemporary British painter of still-life in oils equalled Lance, or even rivalled him. His imitative skill was also saliently displayed in the touching-up of the great Hunting-piece by Velasquez in the National Gallery, as testified by himself in 1853: many people still refuse to believe his evidence in its full extent. Mr Lance is spoken of as a man of rare worth and integrity.—Mr M. J. Lawless, a painter and designer of not inconsiderable skill and promise, with a bent towards the style of Meissonnier, died about the beginning of the autumn, in his twenty-eighth year only, at his father's house, Pembroke Crescent, Bayswater. He was mainly self-educated, but had studied at the drawing-academies of Mr Cary and Mr Leigh: his personal character is reported amiable. Two of his principal pictures, exhibited in the Royal Academy, were the Widow Hogarth

selling her husband's prints, and a Priest in a boat, summoned for an extreme unction.

SCULPTURE.—*Public Institutions.*—An interesting collection of Buddhist antiquities, discovered by Mr E. Harris and Mr Turnbull in the ruins of a monastery at Sultangunge on the Ganges, has been placed in the Museum of the Asiatic Society. The principal item is a copper or bronze image of Buddh, 7 ft 6 in. in height, weighing nearly a ton, and supposed to be more than 2000 years old: this has now been presented, by its owner Mr J. Thornton, to the town of Birmingham, and will find a permanent abiding-place there. The collection includes also several smaller figures in copper and stone, some of them inscribed with letters which show them to belong to the 2nd or 3rd century.—The Society of Wood-carvers has issued a Report for the year ended the 7th of July last, showing that the body then consisted of 164 members, all residing in London except 19.

Statues Erected, Commissions, &c.—Mr Thornycroft's bronze equestrian statue of the Prince Consort was unveiled at Halifax on the 17th of September. The total height of the monument is 18 ft. This sculptor has also finished the marble statues of James I. and Charles I., for the corridor of the House of Lords. The colossal Albert statue for Perth, by Mr William Brodie, was uncovered towards the end of August. The figure is in freestone, 9 ft high, upon a pedestal of 13 ft. The Prince is represented in the robes of the Order of the Thistle, with his right hand on a column, holding an open scroll marked with the plan of the Great Exhibition building of 1851. The statue at the London Licensed Victuallers' Asylum was uncovered on the 9th of August. It is in marble, upwards of 8 ft high, on a pedestal exceeding 6 ft. The Prince is represented as if replying to the address delivered when he laid the foundation-stone of the Albert wing of this Asylum: he holds a scroll in one hand. The sculptor was Mr Earle; the cost, within £700. At Abingdon, the monument consists of a colossal statue of the Prince, in his robes as Chancellor of the Order of the Garter, by Mr Bolton. The columnar structure of the monument, designed by Mr J. Gibbs, is more than usually elaborate, and combined with medallions of the Queen, heraldic emblems, &c.—The statue of the late Sir George Cornwall Lewis, by Baron Marochetti, erected in front of the Shire Hall, Hereford, was unveiled on the 3rd of September. It is in bronze, 7 ft 6 in. high, on a plinth of 6 ft 6 in., and is said to be a striking likeness. A marble bust of this statesman, by Mr Weekes, was also placed, towards the middle of September, in Westminster Abbey, in the West transept, near the memorial of Sir Eyre Coote. The statue of John Hunter, by the same artist, which

appeared in the last Academy exhibition, has been placed in the Hunterian Museum.—The statue of the late Duke of Bedford, by Mr E. B. Stephens, was uncovered on the 10th of August, in the Abbey Yard, Tavistock; it is in bronze, 7 ft high, on a pedestal of 8 ft. The Duke is represented in his robes as a peer, wearing the Order of the Garter: the likeness is reported to be good.—Mr Foley's bronze statue of Father Mathew, at the North end of Patrick-street, Cork, was unveiled on the 10th of October. The Father, in his ordinary costume, is represented as in the act of administering the temperance-pledge, holding the medal in his left hand, and raising the right in benediction. The figure is $8\frac{1}{2}$ ft high, on a pedestal of $9\frac{1}{2}$ ft; the prop introduces a cross amid foliage. Towards the end of September, the same sculptor shipped off his marble statue of Lord Elphinstone, for erection in the Town-hall, Bombay. His model for the Birmingham monument to the Prince Consort has been approved. The Prince is represented in the robes of the Order of the Garter; and the statue will be placed under a rich Gothic canopy, to be executed by Professor Chamberlain of Birmingham. The total sum raised for the Dublin monument to O'Connell, of which the foundation-stone was laid on the 8th of August, is £8000. Mr Foley is understood to have obtained this commission also.

Old Sculptures discovered, restored, &c.—The monuments of the Lords of Cobham, in Cobham Church, including the celebrated series of monumental brasses, are being restored; the sculptured work by Mr Richardson, and the brasses by Mr J. G. Waller.—The monument to Swift, in Dublin Cathedral, has been removed to another part of the building, nearer the Dean's burial-place. Other monuments also have been removed.—Messrs Colnaghi have had on view an old Italian terra-cotta of the Virgin and Child with Angels, under a canopy or tabernacle; two cherubs upon pillars hold a garland, which crosses the whole composition. Orcagna has been suggested as the modeller, but probably without any sufficient grounds. This work was for a long while in the chapel of the Palazzo Canigrani, bedaubed with whitewash, from which it was freed by its recent purchaser, an English gentleman.

Obituary.—Alfred Joseph Stothard, the sixth son of the painter, himself a medallist, died on the 6th of October, of paralysis, aged seventy-one: he produced medallions from Chantrey's bust of Scott, and from the heads of Byron and Canning.

MISCELLANEOUS.—Public Collections and Institutions, &c.—A number of artists memorialized Lord Stanhope, the chairman of the late Commission on the Royal Academy, with regard to the reforms proposed by the Academicians; expressing their objections to the plan concerning the Associates, and their preference for the one

which the Commission had previously proposed—an Associate body of fifty, having a voice in the general assembly. On the 20th of July, the painters Messrs Calderon and Leighton, and the sculptor Mr Stephens, were elected Associates of the Academy—of course, under the same system as all previous Associates. On the 16th of December, Messrs Faed and Horsley were raised from the Associate to the Academician list. The two painters who stood next in the poll are said to have been Messrs Richmond and Lewis: and the non-success of the latter in competition with his junior associate, Mr Faed, is surely not a little disgraceful to the Academy, were there no other feature of the election to demur to.—At the Society of Antiquaries, on the 16th of June, Mr O. Morgan exhibited a series of papal rings, one of the best collections known. Captain Dunbar produced a drawing, said to be accurate, of that notorious *Graffito*, discovered in Rome about seven years ago, wherein is represented the crucifixion of a human figure with the head of an ass, and a bystander apparently in adoration, inscribed in Greek, “Alexamenos worships God.”—The Archæological Institute, under the presidency of Lord Leigh, held its chief annual assembly at Warwick from the 26th of July to the 2nd of August. On the 27th of July the members visited Warwick Castle, where the picture-gallery was described by Mr Scharf. On various days, Mr Bloxam lectured “On some rare and curious Sepulchral Monuments in Warwickshire of the 13th and 14th centuries;” Dr Wollaston, “On Foreign Mosaics, especially upon those found in Halicarnassus, Carthage, Italy, Pompeii, France, Spain, Germany, and Switzerland;” Mr E. T. Craig, “On the portraits, bust, mask, and monument of Shakespeare;” Mr Winston, on the stained glass in the Beauchamp Chapel, Warwick; and that in the East windows of Lichfield Cathedral. On the 30th, during the visit to Stratford Church, the vicar, the Rev. G. Granville, detailed the process of clearing off Malone’s whitewash from the Shakespeare bust, and averred that the colours now re-displayed are the identical old ones, save that such hues as had partially worn off have been replaced. The Institute set up a temporary Museum in the Warwick Corn Exchange, comprising the following items. Portraits of Sir Nicholas and Lady Throckmorton, 1576. A picture, dated 1596, showing seven columns of persons who were imprisoned in the diocese of Ely for Roman-catholicism, including Sir Thomas Throckmorton: above, a modified copy of the *Tabula Eliensis* (contributed by Sir William Throckmorton). Sir Thomas Leigh, Lord Mayor of London at Queen Elizabeth’s Coronation. *C. Janssen*, 1624: Jane, wife of Arthur Gregory. A Pompeian fresco of Mercury and Apollo. *Paris Bordone* (or *Zucchero*?): The Duchess of Feria; a series of portraits of Queen Elizabeth. *Honthorst*, 1640: The Princess-Palatine

Sophia, mother of George I.; 1642, The Queen of Bohemia, gathering some roses, full-length. *Kneller*: Henry Wise, who planted Kensington Gardens. *Borsseler*: Sir William Dugdale, life-size. *Kranach*: The Emperor Maximilian and his sister, on panel. *Canaletto*: several views of Warwick Castle, about 1746. Anne Boleyn and her sister Mary. Lord Robert Brooke, killed at the siege of Lichfield in 1642. The entire collection of Lord Warwick's Limoges Enamels, 44, and about 30 sent by Mr Greaves, M.P. *Passe*: Stuart portraits engraved on oval silver plates. Miniatures of Charles II., the King and Queen of Bohemia, and Lord Craven. *Cooper*: miniature of Cromwell. *Oliver*: Ben Jonson. *Goltzius*: Medallion of Robert, Earl of Leicestershire, minutely engraved on a silver-gilt plate. Bronzes, ivories, metal-work, armour, &c. At the ordinary meeting of the Institute in London, on the 1st of July, Mr H. F. Holt read a paper "On the famous wood-cut St Christopher, 1423," belonging to Earl Spencer, generally reputed to be the oldest wood-cut of known date. Mr Holt believes 1493 to be the correct date, the alteration being a forgery. On the 4th of November the very curious cinque-cento paintings at Amberly Castle, near Arundel, attributed to Bernardi, and representing three female half-figures, were exhibited by the Bishop of Chichester: they are reputed the best extant works of this artist. One of them is inscribed "Cassandra, and a plausible surmise is that they belong to a series of the 'Nine Worthies' of the female sex."—The British Archæological Association held its twenty-first annual meeting at Ipswich from the 8th to the 13th of August, Mr George Tomline, President.—On the 30th of June, at the Society for the Encouragement of the Fine Arts, Mr Cave Thomas read a lecture on "Metronomy; the Quantitative Analysis of Phenomena, and Demonstration of the Measure of the Ideal." Mr Thomas contends that the materials of æsthetics can be rated quantitatively, and the discussion of questions of art be thereby brought to the precision of an exact science: (the lecture has been published in the "Builder"). On the 15th of July the Society awarded their prize-medals for the season:—for Historical Painting, to Mr Pettie, for his "George Fox refusing to take the oath at Houlker Hall;" for Genre, to Mr E. Nicol, for "Waiting for the Train;" for Landscape, to Mr G. Cole, for "Harvesting in Surrey;" for Water-colours, to Mr Walker, for "Spring," and Mr Shalders, for "Evening near Dorking."—At the Royal Institution, on the 27th of May, Mr R. S. Poole delivered a lecture "On Greek Coins, as illustrating Greek Art."—At the Bath meeting of the British Association for the Advancement of Science, Mr W. Poole King delivered a lecture "On the Premature Decay of the Frescoes in the

Houses of Parliament, its Causes and Remedy." Mr King considers the sulphate of soda in the walls to be the active cause of the decay, and advocates warmth and dryness as essential for preservation of the pictures, whether in fresco proper or in stereochrome. "Fresco-painting on fresh-water lime-stone walls, kept constantly warm and dry, will have the best chance of endurance for ages yet to come."—The Limoges and other enamels, 21 in number, bequeathed by the late Sir Francis Scott, have been placed in the Midland Institute, Birmingham; they are plaques for the most part.—The Council of the Architectural Museum, along with some private individuals, have offered the following prizes to art-workmen. For a carving of a pulpit-panel in oak, subject the Good Samaritan, £20 and £10; for the best reductions in silver of a cast of foliage, £10 and £5 5s.; for enamels, two of £10 each. The judges will be the Committee of the Ecclesiological Society, Mr Ruskin, Mr Robinson, and Mr Burges.—The Trustees of the Taylor Prize-fund in Dublin determined on the 23rd of November a prize-competition by art-students, Irish by either birth or education; the subjects were a drawing or cartoon in chalk of the Good Samaritan, or of the meeting of Æneas and Dido after the Shipwreck, the figures to a scale of 3 feet, prizes of £10 each; the best landscape in oil-colour, £20.—The art-season of 1864 has been announced as one of unexampled prosperity, the sums realized by sale of works of art being larger than ever before; for instance, the receipts at the Royal Academy amounted to £12,384, the largest sum yet realized by more than £2000, and 57,000 catalogues were sold; the sales at the Society of British Artists produced £9000. It is calculated that more than £400,000 must have been paid altogether in the United Kingdom for works of contemporary art. The Exhibition of the Royal Scottish Academy, opened from the 12th of February to the 7th of May, is said to have been in like manner more than usually successful in sales, but below the average in the number of visitors. The contents were 698 oil and water-colour paintings, and 50 works of sculpture. The new President of this body, elected on the 4th of July, to succeed Sir Watson Gordon, is Mr George Harvey, the domestic and historical painter. Mr Noel Paton succeeds to the office of Queen's Limner for Scotland.—The Art-exhibition by Painters and Amateurs, held in 1863 for the relief of the Lancashire Distress, produced £3008 2s. 7d., out of which £2550 went to the actual relief of the sufferers.

Decorative Designs.—The first mosaic of the apse of St Paul's Cathedral, designed by Mr Alfred Stevens, and executed by Dr Salviati, was uncovered on the 22nd of July. It fills the south-westernmost spandril of the arches under the dome. The subject is Isaiah with two

Angels, who hold tablets, one shut, the other open ; the prophet peers, as it were, into the arcane volume of the future, to transcribe its secrets into his own book. The style is impressive, evidently not uninfluenced by reminiscences of the works of Michael Angelo in the Sixtine Chapel. The background is of gold mosaic. The cost of the work is stated at about £750, or £3 per square foot.

Sales.—By Messrs Sotheby & Co., 30th June to 12th July, *the collection of Engravings formed by Mr Julian Marshall*, comprising the works of the most eminent engravers of the ancient and modern schools of Italy, Germany, Holland, Flanders, France, and England ; “ of the highest quality both as to impression and condition, many having formed the chief ornaments of the principal collections that have been dispersed for many years past, in this country or on the continent.” *Baldini*: Monte Sancto di Dio, £70. *Durer*: Adam and Eve, £41 10s. ; the Passion of Christ, £60 ; St Hubert, £46 ; St Jerome in his chamber, £49. *Vandyck*: a volume of etchings in early states, the most complete series ever sold, £400. *Faithorne*: Charles II. in armour, £45. *Mair*: the Scroll presented, £58. *Müller*: Madonna di San Sisto, £86. *Nanteuil*: Pompone de Bellèvre, £44 ; Niello of the Resurrection, £40. *Ostade*: Singers at the Window, £47 5s. *Pontius*: Portrait of Rubens, £40 10s. *Marc' Antonio*: Adam and Eve eating the forbidden fruit, after Raphael, almost unique, £86 ; Bacchanalian Frieze, £81 ; L'Homme aux deux Trompettes, £41. *Rembrandt*: Christ on the Cross, undescribed, and Christ appearing to the Magdalene, £84 ; Ecce Homo, £71 ; the Gold-weigher, £51 ; the Three Trees, £67 10s. *Ruysdael*: Les Voyageurs, £69. *The Master of 1466*: the Virgin kneeling in Prayer, £53. *Martin Schön*: Christ appearing to the Magdalene, £52. *Strange*: Charles I. in his robes, £62. *Toschi*: Lo Spasimo, £43. *Woollett*: Niobe, £48. Total, £8352 1s. 6d. The very large prices which we have cited represent the high average obtained throughout. Various foreign amateurs competed with the English ; the latter generally, however, carrying the day.—By the same, 29th and 30th July, *the Theatrical and other Portraits and Engravings, and miscellaneous works of art, collected by the late Mr George Daniel* (following the sale of the very valuable library). *Cox*: The Pier at Dieppe, £98 14s. *Prout*: Interior of a Foreign Cathedral, £54 12s. *Stanfield*: Stone-house Bridge, £103 19s. ; Indian Mountain-scene, £112 7s. *Wilkie*: The Abbotsford Family, 1817, £30 10s. *Barrett, Cattermole, De Wint, Stothard, &c.* Garrick's Casket formed out of the Shakespeare Mulberry-tree, £9. *Attributed to Cellini*: A Crucifix in hard wood, £31 10s. Total for the prints and drawings, £1880 11s.

—By Messrs Jackson and Sons, 6th of September, the famous old carved bedstead termed the Great Bed of Ware, mentioned by Shakespeare. "The posts, representing urns, are of elaborate workmanship, and the back of the bed is also finely carved. On the tester there is carved work of red and white roses, which are believed to represent the union of the Houses of York and Lancaster. The date upon the wood is 1463." The only bid was £105; the bidder being Mr H. Willmott, of the Railway Tavern, Hertford, on commission (as stated) for Mrs Charles Dickens.

Obituary.—Mr Charles Winston, the author of "Hints on Glass Painting," 1847, and some other works, by profession a Barrister, died in the Temple on the 3rd of October, of heart-disease. He has left to the British Museum his "unrivalled collection" of original drawings of stained glass. Mr Winston was a great authority upon all questions connected with this form of art, and was consulted upon many important occasions. He was son of the Rev. Benjamin Winston (a name substituted by the father for the original family name of Sandford) of Farningham, and was born in 1814. "His personal character and social qualities endeared him to a large circle of friends;" he was active and acute, with a keen sense of the ludicrous.—The celebrated wood-cut designer and etcher, John Leech, died on the 29th of October, of angina pectoris. For comic invention combined with genuine artistic skill and great fertility, and devoted much more (especially of late years) to the hitting-off of social aspects and oddities than to caricature, or the grotesque tending towards the tragic or horrible, Leech stood certainly at the head of all British designers. He was of Irish descent, but born in London on the 29th of August, 1817, son of the landlord of Anderton's Hotel in Fleet-street; some of his very earliest published designs were in "Bell's Life" for 1836. Of late he was much engaged upon the coloured enlargements of his "Punch" drawings, of which an exhibition was held in 1862; indeed, incessant and hurried labour upon these works, and duplicates of them, more especially, appears to have brought him to the grave. All who knew him concur in representing Mr Leech as a man of singular kindliness and worth; his burial-place is at Kensal Green.

FOREIGN.

PAINTING.—France.—M. Paul Balze has invented, or re-invented, a process of painting on enamel on a large scale, intended to supersede mosaic, fresco, and other methods of mural decoration. M. A.

Pichot has published a pamphlet advocating this process. White tiles are placed upon the floor, numbered so that their proper arrangement may be preserved. The artist paints his picture on the tile-surface with a full brush; and re-touches it, if necessary, after the tiles have been re-baked, and they are then fit to be placed on the wall as a continuous picture. Inexpensiveness, immunity from foul air, and perfect facility in cleaning, are some of the advantages of this method. There seems, however, to be little or no novelty in it—at least, in principle.

Italy.—A recent Exhibition of painting and sculpture, in the Accademia of Florence, is reported to have contained no mythological or classical pictures, and none of the “Holy Family” order, but rather mediæval, domestic, landscape, and especially contemporary national subjects. This was the first exhibition held by a new “Society for the Promotion of the Fine Arts,” the officers of which are elective, and annually renewed. The funds are appropriated for purposes similar to those of our Art Unions; going to the purchase, one half of works to be given as prizes, and the other half of works from which the prizemen select at their own discretion. There are about four hundred members of this Association, at two francs a share. The exhibiting artists were from all parts of Italy—more than 90 painters, and about 20 sculptors. The following works are specified with approval: *Castagnola*: Lippo Lippi wooing the novice, a picture of great expression. *Tedesco*: Friends of Dante—playing, singing, &c., while the youthful poet looks on. *Borroni*: Florentine Gamins dragging out of Florence the disinterred corpse of the Conspirator, Jacopo de’ Pazzi, good in colour. *Ademollo*: Colonel Bocchi, shot by the Russians at Warsaw, pathetic and fine. *Induno*: Gretchen leaving church before meeting Faust. *Zocchi*: A statue of the young Michael Angelo, chiselling the masque of a Satyr, very intense. The sculpture generally is said to have been not equal to the painting.—The large collection of paintings in the Crocette Palace, Florence, has been removed to the Dogana. Many additions have been made to it since 1859; The Abdication of the Duke of Athens, by *Ussi*, pictures of the anti-Austrian Campaign, &c.

Germany.—The annual Berlin Exhibition of Paintings and Sculpture opened on the 4th of September at the Berlin Academy. Only 800 works were contributed, against 1100 in 1863, and 1500 in 1862. The quality of the paintings, however, is said to have been better than on any former occasion; technical progression, diminution in scale, and the eschewing of very ambitious subjects, going together. Among the works particularly commended are—*Müller* (Frankfort): a life-sized figure of a nude woman lying in a wood. *Ernst Ewald*: The

Seven Mortal Sins, treated mediævally, and fine in drawing. *De Heyden*: A late miraculous apparition of St Barbara to a Miner, to whom she brought the Last Sacraments, promising and lofty in style. *Lessing*: Huss at the Stake, engraved, the only strictly historical work of particular mark. *W. Camphausen*: Frederick the Great holding a review at Potsdam, very correct, but deficient in colour. *Pauwil* (Antwerp): the Return to Antwerp of the persons exiled by Alva, very able and spirited. *Richter* and *Knaus*: Portraits. *Genre* subjects were predominant on the whole, and the late Danish campaign furnished many artists with a theme.—The frescoes by Kaulbach, in the new Berlin Museum, have been completed by the finishing of the last subject, the Reformation, on the staircase wall.—Mayence Cathedral is being decorated under the direction of Herr Veit, who supplies cartoons, while Herrn Settegast, Lasinsky, and Herrmann, are the principal executants. The chancel and both transepts are finished, and the nave was in a forward state by the end of October. On the four arches of the dome are frescoes of Abraham's Sacrifice, the Agnus Dei, Christ as Saviour, and the Baptist; and each of the adjoining spandrels is decorated with two Angels and a palm. The Lady Chapel will be similarly treated. Twenty spaces below the clerestory of the nave will receive frescoes of the Life of Christ, resembling those by Schrauldolph in the Cathedral of Spire.—The collection of paintings by Old Masters, belonging to the late Senator Gaedertz, was sold by auction at Lübeck, on the 21st of September, and some following days. It comprised more than 300 pictures, with specimens of *Lucas van Leyden*, *Rubens*, *Rembrandt*, *Vandyck*, *Coreggio*, *Francia*, *Kranach*, &c. —Towards the beginning of October, a law-suit was terminated in Berlin between the direct and the collateral heirs of the celebrated Blücher, by a decree that the objects in dispute should be sold by public auction. These are certain pictures which Blücher found in 1815 in the Palace of St Cloud, and saw fit to appropriate. They are —*Gerard*: Queen Hortense holding by the hand the present Emperor of the French, then between five and six years old; The Queen of Naples, wife of Murat, surrounded by her children; The Queen of Spain, holding by the hand her eldest daughter, aged nine. *David*: The Empress Marie Louise holding the King of Rome by the hand. *Lefèvre*: The Princess Borghese. These are all life-sized works, in excellent preservation. Two other pictures, taken by Blücher at the same time, belong now to the Kings of Prussia and of Wurtemberg. —Twenty-three "most valuable ancient paintings" were announced, in October last, to have been lately discovered in the old Regierungs-gebäude, in Munich.—Four "splendid" paintings by the elder Holbein have

been bought by the Bishop of Augsburg for 6000 florins, and placed on view in Augsburg Cathedral; they formerly belonged to the Church of the Abbey of Weingarten, in Suabia.—Restorations have been in progress in the Church of the Minorites, in Cologne, a building of the 13th century. Some interesting wall-paintings have been discovered, supposed, from some coats of arms which appear in them, to belong to the fourteenth century. They are attributed to a painter of the Order, Brother Henry.—The largest glass-painting extant, it is announced, is the one commissioned for the principal portal of Cologne Cathedral, between the two towers. It represents the Last Judgment, after the cartoon by Cornelius, originally intended for the Campo Santo of Berlin, and will be 70 ft high.

Switzerland.—During some reparations in the so-called Corrazioni d'Orelli House, Lucerne, towards the middle of last summer, various frescoes, attributed to Hans Holbein, were discovered on a ceiling: they are dated 1523, a year in which the painter is known to have painted frescoes in several houses of Lucerne; (one account, indeed, states that he lived in this very house). Among the subjects are the Annunciation, the Resurrection, the Ascension, the Baptist, St Beatus, St Roch, and a Bishop consecrating a chalice.—The first oil-portrait which David executed of Napoleon, and which was once in the Emperor's boudoir, is notified to have been for the last thirty-seven years in private hands in the Swiss village, St Cerques.

Spain.—A "splendid" portrait of Domenico Scarlatti, the only one known, has been discovered in Madrid.

Russia.—The art-collections of the Hermitage Palace have been united, under the control of M. Gedeonow, a critic of repute, and will be re-arranged with the aid of Dr Waagen, who has already compiled an improved catalogue. These collections are now open to the public, and the visitors number sometimes as many as 600 a day.—The Society of Friends of Art, in Moscow, has instituted two prizes, 300 and 100 roubles, for the best two oil-paintings representing scenes of Russian popular life. The competitors must be Russian natives, or Russian art-students.

America.—Mr T. J. Bryan presented in March last his gallery of pictures to the New York Historical Society, in aid of their project for a historical museum and art-gallery in the Central Park. The pictures number about 250, valued at over £20,000. About the same time Mr J. J. Jarves, well-known as an American writer upon questions of art, presented his collection of pictures by the old masters to the same Society, on condition of their being relieved from a mortgage of £5000. They are said to have cost more than £13,000. A subscription has

been started accordingly. In this collection are pictures attributed (on the high authority of Professor Giudici of Florence, among other judges) to Giotto, Duccio, Orcagna, Spinello Aretino, Memmi, Angelico, Paolo Uccello, Gozzoli, Masaccio, the two Lippi, Botticelli, Pollajuolo, Verrocchio, Pinturicchio, Mantegna, Perugino, Giovanni Bellini, Giorgione, Sebastian del Piombo, Leonardo, Raphael, Cimabue: fourteen of the works are said to be even earlier than Cimabue.

SCULPTURE.—France.—The statue of the Comte de Gasparin, the agriculturist, for the town of Orange, was uncovered on the 11th of September: M. Pierre Hébert was the sculptor. The Count is represented seated, as about to write.—A statue was inaugurated towards the end of the summer at Besançon, to General Pajol, designed and cast by one of the General's sons, himself a General of Cavalry.—Towards the beginning of July, in land belonging to M. Berryer at Angerville, a stone coffin in the form of an Angel was found underground. It contained, along with a pulverized skeleton, a large bronze bowl beautifully sculptured, a ring of the Lower Empire, a coin of Gratian, &c.—Authority was lately given for photographing the ancient and modern sculptures in the Louvre.—Aristide Husson, a well-known sculptor, died last summer: he was the favourite pupil of David d'Angers. Among his principal works in Paris are the statues of Bailly and Voltaire on the front of the Hôtel de Ville; the Summer and Autumn on the Place de la Concorde; and the Clovis at Ste Clothilde.

Italy.—Cavalier Righetti, the recent purchaser of the Palazzo Pio, Piazza del Biscione, on the site of Pompey's Theatre, Rome, in conducting certain repairs to the building, brought to light a sort of constructive packing-case in brick and travertine, marked F. C. S., wherein was found a magnificent gilt bronze statue of a youthful Hercules. One conjecture is that this figure was thus hidden, to prevent its transfer to Constantinople by the son of Constantine. Inside it was a small female head, in Parian marble, probably of Constantine's period. One of the feet of the Hercules had been cut off, but carefully preserved; the other was missing, and will be supplied by Tenerani. The accessories of club and lion's skin are present, and the details in general are singularly delicate. The statue is 4 metres 25 centimetres in height, and has now been thoroughly cleaned. A commission of members of the Academy of St Luke was appointed to report officially upon this antique; and the majority have pronounced it to be a leading example of the fine period of Greek art—the minority being in favour of a still more laudatory verdict. The value was fixed at from 45 to 50 thousand scudi (the latter sum being equal to £10,805). An opinion prevails, however, that the real value is very far higher: indeed, the Emperor of

Russians said to have made an actual offer of £14,800. Shortly after the Academy's report was made, Cavalier Righetti presented the statue as a gift to the Pope. He intends to excavate the whole of this very promising site.—A large silver goblet "of the most exquisite workmanship," supposed to be by Cellini, was found some months ago among ruins in Pistoja.—The statue erected to Rossini in his native Pesaro was unveiled on the 21st of August. It is by Baron Marochetti, and represents the Musician seated.

Germany.—Eight life-sized statues in sandstone have been placed on the front of the Royal Palace in Berlin: Magnanimity and Bravery by Professor Schievelbein; Gentleness and Liberality by Herr Heidel; Commerce and Arts by Herr Fischer; Industry and Navigation by Herr Strümer. Except the first two, these are all female figures.—The Committee for erecting a statue of King Frederick William III. of Prussia have selected the equestrian design by Herr Bläser. The design chosen in the first instance was by Herr Mohr, and represented the king as receiving back his crown from Blücher and other military heroes. This, however, was not quite agreeable to court susceptibilities, and Herr Mohr has received a Professorship instead of the commission.—A statue of the late King of Prussia, at Colberg, was unveiled about the middle of July.—The general direction of the Royal Museums in Berlin has acquired an engraved gem of great value, a bust of Antoninus Pius. It bears evidence of having been buried for years; but the only mutilation is a slight damage to the tip of the nose.—Some valuable additions have lately been made to the Royal Museum of casts in Berlin; including the celebrated Brunswick Lion, ascribed to A.D. 1166, and a series of casts obtained by a commission which recently visited Athens.—A cast-iron statue of Kant, by Rauch, was uncovered at Königsberg on the 23rd of October, close by the house which the philosopher inhabited. The figure and pedestal together stand 18 feet high.—The marble statue of Rauch, by Herr Drake, has been completed: he is represented in the costume of the day.—The monument to Melancthon, by Professor Drake of Berlin, was inaugurated at Bretten, in the Grand Duchy of Baden, on the 30th of October.—The new Hungarian Academy in Pesth is receiving a series of terra-cotta statues. Five of these are by Siemering, Afinger, and other Berlin artists; representing Leibnitz, Newton, Descartes, Galileo, and Raphael.—A young Nurembergian named Volk, a self-taught artist, took a mask of the face of Stonewall Jackson, and made a bust from it; and became the prizeman in a competition offered by the Seceded States for a monument to the hero. This work, an equestrian figure, is now in hand.—Herr

Julius Lippelt, the sculptor, died towards the middle of the year, leaving almost completed the Schiller monument for Munich.

Belgium.—It has been determined to erect in Antwerp a statue to the younger Teniers, by M. Ducaju. This work not being ready, however, for the late bicentenary of the Académie Royale des Beaux Arts, M. J. van Arendonck was commissioned to execute for the occasion a figure of Antwerp crowning the bust of Teniers, which will be allowed a permanent station in some public promenade. Another Antwerp statue, erected towards the end of the summer, is a figure of the poet Jean Théodore van Ryswyck, who was born in that city on the 8th of July 1811, and died in 1849. A print of this work seems to show it to transgress in both literality and pretension.—A marble group of the brothers Van Eyck, by M. Léopold Wiener, was erected towards the middle of September at Maas-Eyck, Flanders. John van Eyck is represented as showing his first oil-picture to Hubert.

Portugal.—Artists of all nations were invited to send in, up to the end of October, models for a statue to the late King Pedro IV., in Lisbon. Five prizes were offered, varying from about £110 to £462.

MISCELLANEOUS.—*France.*—At the last distribution of fine art prizes in the Louvre, on the 13th of August, a new prize, of the grand amount of £4000, was announced, to be termed “Grand Prix de l’Empereur,” and to be given from His Majesty’s civil list. It will be bestowed, upon some French artist only, every five years, for the most successful work of art executed meanwhile, whether of painting, sculpture, or architecture. The judges will be thirty in number, ten of them being members of the Paris Academy, and the Minister of the Interior having a casting vote; they will all be selected anew quinquennially. The first award is to take place in 1869. No “prix d’honneur” was considered to be claimable for the Salon of 1864. Two ladies, Madlle Eugénie Morin and Madame Bertaux, were on the prize-list. For the Grand Prix de Rome of 1864, the subject for sculpture (statuettes) was Ulysses bending the bow; two equal awards were made in favour of MM. Delaplanche and Deschamps. For painting, the subject was Homer in the Isle of Scyros, and the prizeman, M. Maillard, a pupil of Cogniet, Cornu, and Lämlein: his work has not elicited very high encomium. The decadence of line-engraving is attested by there being no prize awarded in that section. The prize-subjects and the other competition works were exhibited in Paris, along with productions sent over by the body of French artists in Rome.—The Académie des Beaux Arts has awarded its gold medal, value £80, to the Vicomte Henri Delaborde for his

"Etudes sur les Beaux Arts en France et en Italie;" and a medal, value £40, to M. Gruyer for his works, "Raphael et l'Antiquité," and the "Loges du Vatican."—The Museum and Library of the "Union Centrale des Beaux Arts appliqués à l'Industrie" opened on the 21st of September, not in a very complete condition, at No. 15, Place Royale, Paris. It is on the model of the South Kensington Museum, comprising presentation-works, and works on loan, which are to be changed every three months. Ancient armour, rare pottery, Gobelins tapestry, appropriate books and prints, and trade-materials, are among the contents. The exhibition was gratis up to the end of September. Lectures on arts and manufactures were announced for delivery during the winter.—An Exhibition of Native and Foreign Industry opened in Rouen on the 1st of October. A prize of £60 was offered for the best work of art. Provincial exhibitions of art are on the increase in France; and have been held lately at Angers, Melun, Nancy, Bayonne, Boulogne, Falaise, Marseilles, Limoges, and Périgueux. The one at Boulogne contained 425 works, some of them by painters of the highest popularity.—The King of Sweden, it has been stated, is a member of a Parisian Society of Engravers, and presented to them, a few months ago, a "splendid" line-engraving executed by himself.—A process introduced by M. Baroux, for applying photography to wood-engraving, is reported to be "eminently economical and satisfactory," producing cuts which "leave nothing to be desired."—The collections of drawings left by General Antoine François Andréossy were sold by auction early in the summer, comprising 27 drawings by *Durer*. The Adam and Eve fetched £100; two Portraits of German Nobles £58 each. Twelve of the finest Durers were bought by Herr Posonyi, of Vienna.—Count Horace de Vielcastel, grand-nephew of Mirabeau, and well known in Paris as a writer on art, archæology, &c., died towards the end of September.

Italy.—The famous Bargello of Florence is being converted into a National Museum of Mediæval Antiquities. The arrangements are intrusted to Cavalier Mazzei, assisted by a special commission for collecting and disposing the objects of the museum, for which the Pitti and Uffizj collections afford the nucleus. Galleries for sculpture and for armour had already been opened by the end of August. A chair of archæology is to be attached to the Museum.—One of the recent discoveries at Pompeii is a statuette of Narcissus, which has been placed in the Museum of Naples. It is about 2 ft high, in the attitude of enjoining silence—perhaps as if listening for Echo: the hair finely modelled, the face individual, the whole figure full of lightness and beauty. This is considered to be probably a Roman work. Near the

Isis-gate was lately found a square block of ancient marble, having the sides engraved with the Roman Kalendar, and several curious particulars. At the top is figured Apollo in his chariot; at the bottom, Ceres stacking corn: the signs of the Zodiac are likewise given. This also is now in the Naples Museum.—Vincenzo Lazari, the custodian of the Museo Correr in Venice, a distinguished antiquary and numismatist, author of a notice of the antiquities under his charge, died in Venice some months ago.

Germany.—Towards the middle of last summer the Bavarian Ministry of Commerce addressed the Munich Academy of Fine Arts, setting forth the inefficient condition of that body, and the bad state of the artistic profession in the capital; and proposing that the Academy should associate its teaching to a school of design for manufactures. The Academy, however, repudiated the suggestion; observing, among other things, that the average number of their students is 200, and of artists settled in Munich 800, many of them of the first repute.—Dr von Hefner Alteneck was lately appointed Curator of the Royal Collection of Engravings in Munich.—On the 1st of October a permanent Industrial Exhibition opened in Berlin. Native manufacturers alone are to contribute, and only 200 of them had come forward up to almost the opening of the collection.—Herr Wothly, of Cologne, has discovered a new process of photographic printing by salt of uranium (a salt not known to chemists), which gives a sure chemical formula and result. It entirely supersedes nitrate of silver; requires the substitution of collodion for albumen; and is wonderfully perfect in all surface-rendering. The paper thus prepared is also more lasting than ordinary photographic paper, and the printing quicker by some 20 per cent. The new invention, which has been in use to some extent for about two years, is spoken of as sure to supersede all the old processes: it has been patented in the United Kingdom. The prints have been termed by far the best extant: the figures in some of them are of more than usually large size.

Belgium and Holland.—An exhibition of works of art, principally of the mediæval and renaissance periods, on loan from churches, convents, corporations, guilds, and private collections, opened at Malines on the 29th of August, and closed on the 25th of September. A large display of modern church-furniture, &c., was another feature of the exhibition. Among the old works some were interesting on artistic grounds, and many from their historic or ecclesiastic associations. Some of the items specified are—an antique mosaic said to represent the features of Christ, sent by Sixtus IV. to the Prince de Croy; the reliquary of St Eloi (14th century), and the key of the confessional of

St Peter which the Pope used to send to Bishops on their installation, belonging to the church of St Wandru, at Mons; the shrine of St Mark at Huy, ornamented with splendid enamels; some very fine chalices of the 14th and 15th centuries, especially those belonging to the Cardinal Archbishop of Malines, and to the church of St Elizabeth at Mons; 35 monstrances in chronological order, the oldest being of the 13th century, from the Church of Hasselt.—Two Exhibitions of art were held in Belgium in August and September—in Brussels and Antwerp; the former chiefly representative of the French school, the latter of the German. The former, held at the Literary and Artistic Institution, was an “International Exhibition of Cartoons,” including photographs, and of all sizes; most of them have been actually used as preliminaries to the completed works. *Kaulbach* contributed his cartoon of the Reformation; *Chenavard*, the noticeable series which he sent to the Paris Exhibition of 1855. Other leading contributors were *Guffens*, *Heinrich von Hess*, *Schnorr*, and *Flandrin*. Some choice pictures also appeared in the collection. The Antwerp Exhibition is reported to have been above the average, few of the principal artists being unrepresented: the number of works was large, considerably exceeding those of a London Academy Exhibition.—M. de Keyser was appointed a few months ago Director of the Academy of Belgium.—An Industrial Palace was opened in Amsterdam on the 16th of August, on the model of our Crystal Palace. The materials are glass and iron: the principal division is 380 feet long by 105. One court contains modern Dutch paintings, and engravings from the pictures in Amsterdam and the Hague.—The celebrated Museum of Japanese curiosities presented to the Dutch nation by Colonel von Siebold was removed, towards the beginning of July, to the New National Ethnographical Museum, on the Hoogewoerd, Leyden. It is understood that the valuable collections of the late Royal Academy of Delft are also to be brought to this Museum. In the Leyden University, the Museum of Antiquities received, about the same time, some fine specimens from Java, Sumatra, and Engano.

Algeria.—“An inexhaustible mine of antiquities” was discovered in the ruins of Lambese, towards the middle of the year. In a sepulchral vault near the Prætorium, believed never to have been before opened, were found two sarcophagi with sculptured lion-heads, vases, medals, &c.

W. M. ROSSETTI.

WORKS ON THE FINE ARTS

Recently published in the United Kingdom.

The Modern Vasari: a New History of Painting in Italy, from New Materials and Recent Researches, as well as from Personal Inspection of the Works of Art in that country. By J. A. CROWE and G. B. CAVALCASELLE. With 70 Illustrations. Murray.

Art Impressions of Dresden, Berlin, and Antwerp, with Selections from the Galleries. By WILLIAM NOY WILKINS, author of "Letters on Connoisseurship." Bentley.

The Art of Marine Painting in Oil Colours. By J. W. CARMICHAEL. Winsor and Newton.

Fac-Similes of Original Studies by Michael Angelo, in the University Galleries, Oxford. Etched by JOSEPH FISHER. Bell and Daldy.

Fac-Similes of Original Sketches by Raffaele, in the University Galleries, Oxford. Etched by JOSEPH FISHER, with Introduction and Descriptions. Bell and Daldy.

Inventive Drawing: the Practical Development of Elementary Design. By EDWARD BALL. Hardwicke.

The History of Lace. By MRS BURY PALLISER. Low.

Dublin Afternoon Lectures on Literature and Art, delivered in the Theatre of the Museum of Industry, St Stephen's Green, Dublin, in 1864. Second Series. Bell and Daldy.

WORKS ON THE FINE ARTS

Recently published in France.

Les Chefs-d'Œuvre des grands maîtres. Reproduits en couleur par J. KELLERHOVEN, d'après de nouveaux procédés. Texte par ALFRED MICHIELS.

Etudes sur les beaux-arts en France et en Italie. Par le Vicomte HENRI DELABORDE. Paris: V^e J. Renouard.

La renaissance monumentale en France. Par ADOLPHE BERTY. Livraison 46—50. Paris. Leipzig: T. O. Weigel.

L'Art au XVIII^e siècle. Chardin. Par EDMOND et JULES DE GONCOURT. Avec eaux-fortes. (Lyon.) Paris: Dentu.

Eugène Delacroix. L'homme et l'artiste, ses amis et ses critiques. Par AMÉDÉE CANTALOUBE. Paris: Dentu.

Histoire de la sculpture avant Phidias. Par BEULÉ. Paris: Dumont.

Praxitèle, essai sur l'histoire de l'art et du génie Grecs depuis l'époque de Périclès jusqu'à celle d'Alexandre. Par EMILE GEBHART. Paris: Tandon et C^e.

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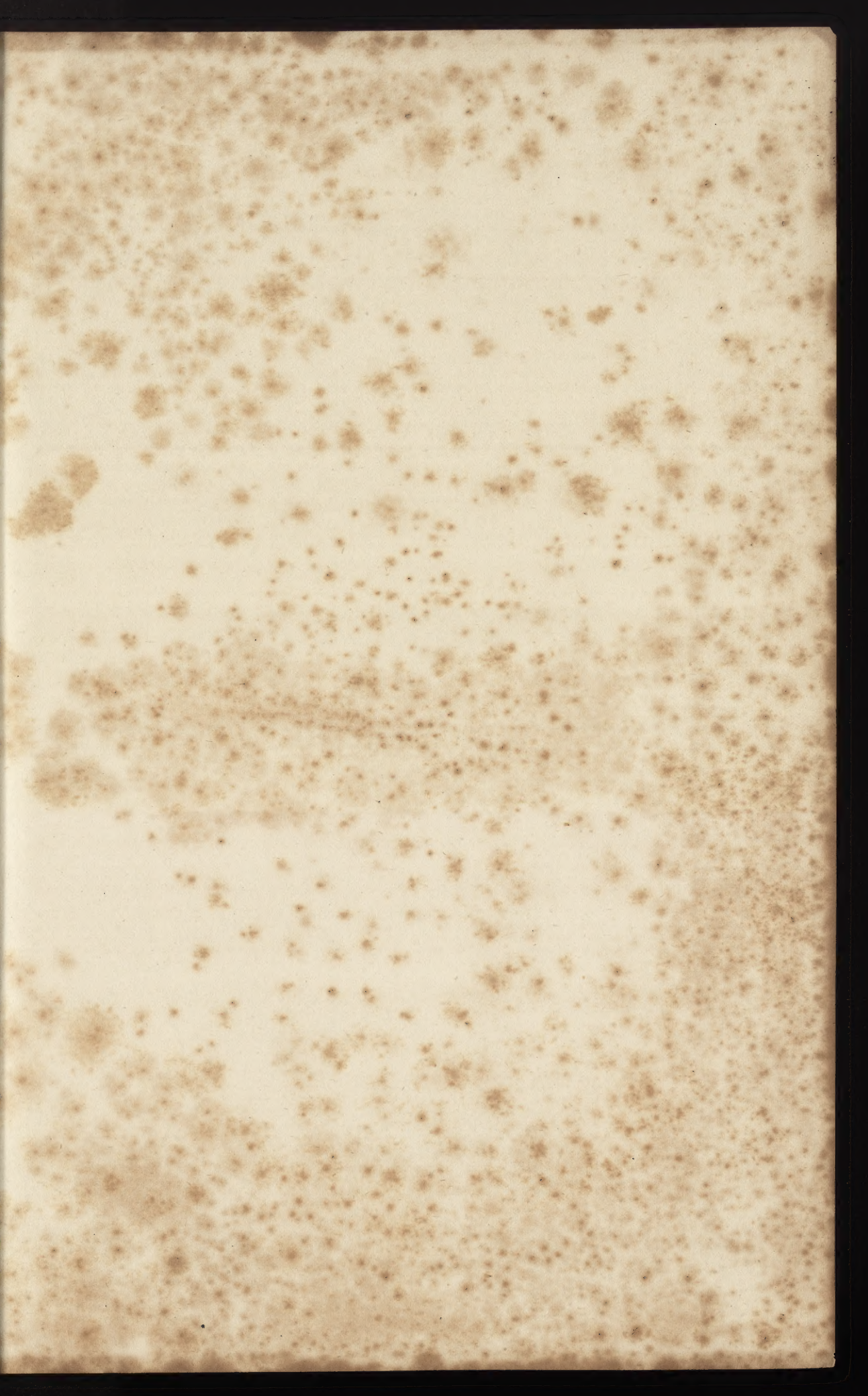
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